MARCH 15

VOGUE

New American Fashions
to use wherever you go

The Travel Lures
in Europe this year

International Fashions Issue

50 CENTS

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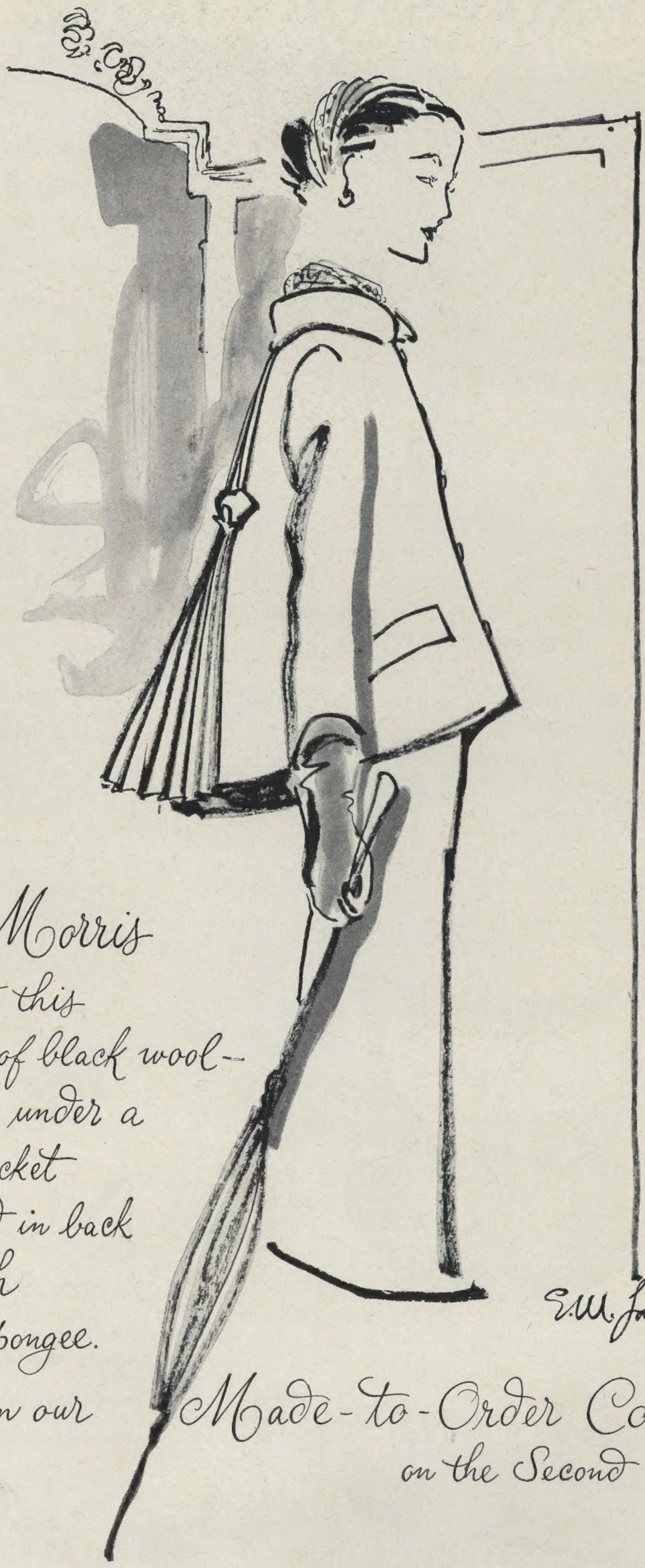


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In those special moments when you enjoy a cigarette most, you'll appreciate KENT's clean, fresh taste. And if you smoke a lot, you'll find KENTs are always pleasant company . . . for they're designed to help you keep your smoking moderate. What makes this difference? KENT gives you an exclusive blend of rich tobaccos . . . with the high filtration of the Micronite Filter. For a few extra pennies, don't you deserve KENTs, too?

King Size and Regular length



Leslie Morris
designed this
spring costume of black wool—
an easy dress under a
slim box jacket
sunburst-pleated in back
and lined with
pink printed pongee.

E. M. Farson

From our Made-to-Order Collection
on the Second Floor

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LANCÔME gives you the means to new and complete beauty... beauty with an unmistakable French accent. Combining scientific discoveries with supreme cosmetic art, Lancôme has achieved many triumphs.

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S.V.-PATCÉVITCH Publisher

MARCH 15, 1956

COVER

The American travel coat made deliciously attractive—a simple raglan cut, a rose-pink tweed. Here, it's worn with a straw hat like an abalone shell (en route, the probable hat choice: a close-wrapped turban). The coat, made by Zelinka-Matlick in Anglo wool tweed with a little silk in its weave, about $85. Coat and the Dior-New York hat, Bergdorf Goodman; Hudson's; Joseph Magnin. Bobley bracelets, also Bergdorf Goodman.



KAREN RADKAI

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The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

Imagène



PERPETUAL MOTION...

BONWIT TELLER



suit of crisp Thomas cotton, short-sleeved and always on the go, here or there, now or Summer. Velvet trimmed oxford, brown or navy. By Arthur Jablow, 75.00 Suit Salon, Fourth Floor No mail or phone

New York White Plains Chicago Cleveland Boston Palm Beach



LEFT: Tulip-jacket suit in rayon Condado Cloth®. Sky blue, navy, cherry or beige. Sizes 10 to 18. 29.95.

RIGHT: White-piped suit in Mallinson's rayon Cruisaline®. Navy, charcoal or brown. Sizes 10 to 20. 25.00.

Spring scenery

BEST & CO., NEW YORK **MONTALDO'S,** ALL STORES **JULIUS GARFINCKEL,** WASHINGTON, D. C. **HALLE BROS.,** CLEVELAND

All suits are made with Armo construction

Prices slightly higher Denver-West


LEFT: Slick-pocket suit in Mallinson's rayon Cruisaline®. Pink, palomino or navy. Sizes 10 to 20. 25.00.
RIGHT: Pique-iced suit in cotton-and-orlon. Coffee, charcoal or blue. Petite and regular sizes 10 to 20. 29.95.
suits by DAVID CRYSTAL
BEST & CO., NEW YORK
MONTALDO'S, ALL STORES
JULIUS GARFINCKEL, WASHINGTON, D. C.
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precious potions made in France
as only the French know how!

Orlane, famous the world over, has a genius for understanding the complicated chemistry of a woman's beauty . . . and drawing upon the riches of recent scientific discoveries, has developed a series of beauty preparations *such as the world has never known!*

What wonders await you! Such beauty-miracles as Orlane's Embryo Serum—an amazing extract of real chicken embryos, gently helping to erase the traces of time . . . Crème Active—what transformation it brings to tender, troubled skins . . . and Crème à la Gelée Royale—first discovered by Orlane, concocted of the magical, vitamin-filled jelly that gives the queen bee her youth and dazzling long life!

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"the look of
citrus yellow
suède"



a.s. beck

fifth avenue shoes

Beck takes the fashion of yellow to the foot of the costume,

in a shoe of citrus yellow suède with the shiniest black patent leather.

Also in cantaloupe, scarlet, Kilarney Green. Beck shoes from $6.99 to $10.95.

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Right, "Spotlight" crushed-for-keeps for afternoon and after. $7.00

the hands that get into everything... get into



"Posy Band." $3.00

New Gloves . . . Fashion Valuables
In Hansen Caressable Cottons—Suede Supreme
and Handoe De Luxe

This Page

Top Left, "Admirality." $4.00 Top Right, "Cherry Crop." $3.00

Top Center, "Festive." $4.00

Opposite Page

Bottom Left, "Thumbs Up." $3.00 Upper Right, "The Scalawag." $3.00

Top Center, "Grand Tour." $3.50 Bottom Center, "Lido" or "Riviera." $3.00

Lower Right, "Holiday." $4.00

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HANSEN GLOVES first



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Her up-to-the-minute eyewear is smartly in tune with her hair style,
her hats, her clothes—a real beauty treatment, a fashion note
that determines her verve as well as her vision.
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It makes her appear younger, more sophisticated, more assured,
and adds the finishing touch to a pleasing personality
and a smart ensemble.
So, be wise, *modernize* your eyewear wardrobe.
Better Vision Institute, Inc., 630 Fifth Avenue, New York



TUNE UP—DRESS UP YOUR PRICELESS EYES . . . SEE YOUR EXAMINER SOON

now you don't

now you see it—

nearly nude seamless

At long last! A stocking as sheer
and light as a champagne bubble yet
so cagily reinforced you can wear them
with your strippiest shoes. It's all done by
lightly reinforcing (with extra sheer denier) under
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since you get all the fun and none of the run
of a completely bare stocking. Nearly Nude
comes in our mad new Desert Gold shade
and other pretty colors. 1.50
(other seamless from 1.35 to 1.95)

KAYSER



Hats. Mr. John Dresses. Hannah Troy



the little **black** fur moves on to Spring

...in bright, light, lustrous
Black-dyed Southwest African Persian Lamb.
Crisper, shorter, "suit-jackets" that
spell fashion dash... or mobile stoles that move
lightly on the smartest figures... are destined to be
busy little members of your wardrobe.
Ask to see the many exciting versions of this new
1956 chic, wherever you buy your furs.



black-dyed SOUTHWEST AFRICAN PERSIAN LAMB

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MIDAS ICE by Eisenberg, is the new and first dazzling sign of spring.

Clusters of icy brilliance,
shimmering like frozen fire
on a golden base.

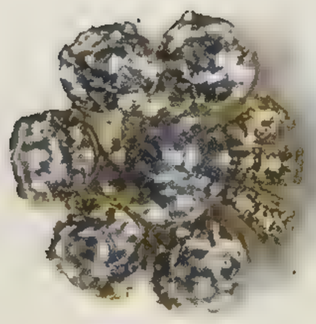
Gem-set as precious jewels are.
To be worn easily, elegantly,
often, as really *good* jewelry should be.

Also in rhodium finish.

Pins from $8.00 to $20.00.

Earrings from $7.50 to $12.50

Federal tax not included



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Cummerbund . . .

Snugly banded, this pretty patent fits like second nature . . . your choice on a graceful heel . . . high or mid.

Shoe Illustrated
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the latest from **life stride**®

the young point of view in shoes

A Product of Brown Shoe Company

Life Stride Division, Brown Shoe Company, St. Louis

REVENESCENCE CREAM ... the elusive dewiness of youth, not only for now but for the years ahead.

Charles of the Ritz



Cream or Liquid Revenescence, $25 to $3 plus tax. At your favorite department store.



Warning: Only linen marked "Irish Linen" or "Made in Ireland" is genuine Irish Linen. Avoid imitations! Insist on seeing the label before you buy!



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The Irish Linen Guild,
1270 Avenue of the Americas, New York 20



Announcing an inspired new stocking shade for spring

Berkshire's Touch of Gold

Can sunshine be captured? We've come close, we think, in Berkshire's new *Touch of Gold* . . . a warm sun-beige for this spring's important beiges, brilliant blues and yellows and reds. And remember, for your peace of mind, every pair has Berkshire's Nylace Kantrun Top and Toe-Ring—a special construction that *stops runs from the top or toe.* It's an exclusive Berkshire touch for *Touch of Gold.*



Berkshire means no runs ever starting here or here



the news is gay color . . . clear to your soles!

SWAGGER

by valentine

Incredibly soft new Corkette leather, poised on the elfin heel with soles of colored Neolite,
to pick up Spring's shock-bright fabrics. . . to accent every neutral shade in your wardrobe.
Valentine's Spring Collection priced $10.95 to $14.95, most styles.

Valentine Shoe Company ✝ Division of General Shoe Corporation ✝ Nashville 3, Tennessee

long
on beauty
short
on care



By YOUNGLAND. Organdy over taffeta, both 100% nylon. Sizes 3-6X, about $9; 7-14, $11. Macy's; The May Co.; Famous-Barr; Strawbridge & Clothier, Wilmington.

Though they look fragile as lilies, these exquisite dresses are really practical and long-blooming. What makes them look so lovely—yet wash so easily, barely need pressing, stay fresh and spotless so long? Of course, it's the fiber they're made of

DU PONT
REG. U. S. PAT. OFF.

DU PONT NYLON

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

Du Pont makes fibers, does not make the fabrics or dresses shown here.

BARBIZON'S no-iron BATISTES



Celandra about $8.00

Valencia about $6.00

for those first Spring days and nights

Carefree Barbizon Batistes never need ironing . . . keep spring in your heart every day (and night) of the year! Choose comfortable Blendaire* for sleepwear, more opaque Zephaire* for slips. Both with Barbizon's adroit styling, perfect Body Contour® fit. All with delectable touches of nylon lace and exquisite embroidery.

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The clothes with the look that's refreshing, natural,
Italian-inspired...in literal translation by **D. SIEGEL CO.**

The fabrics are luxurious yet lightweight and lively...
loomed by the finest of American and European mills.

The linings confirm a man's taste when his jacket is off...
each was especially designed by **BEMBERG.**

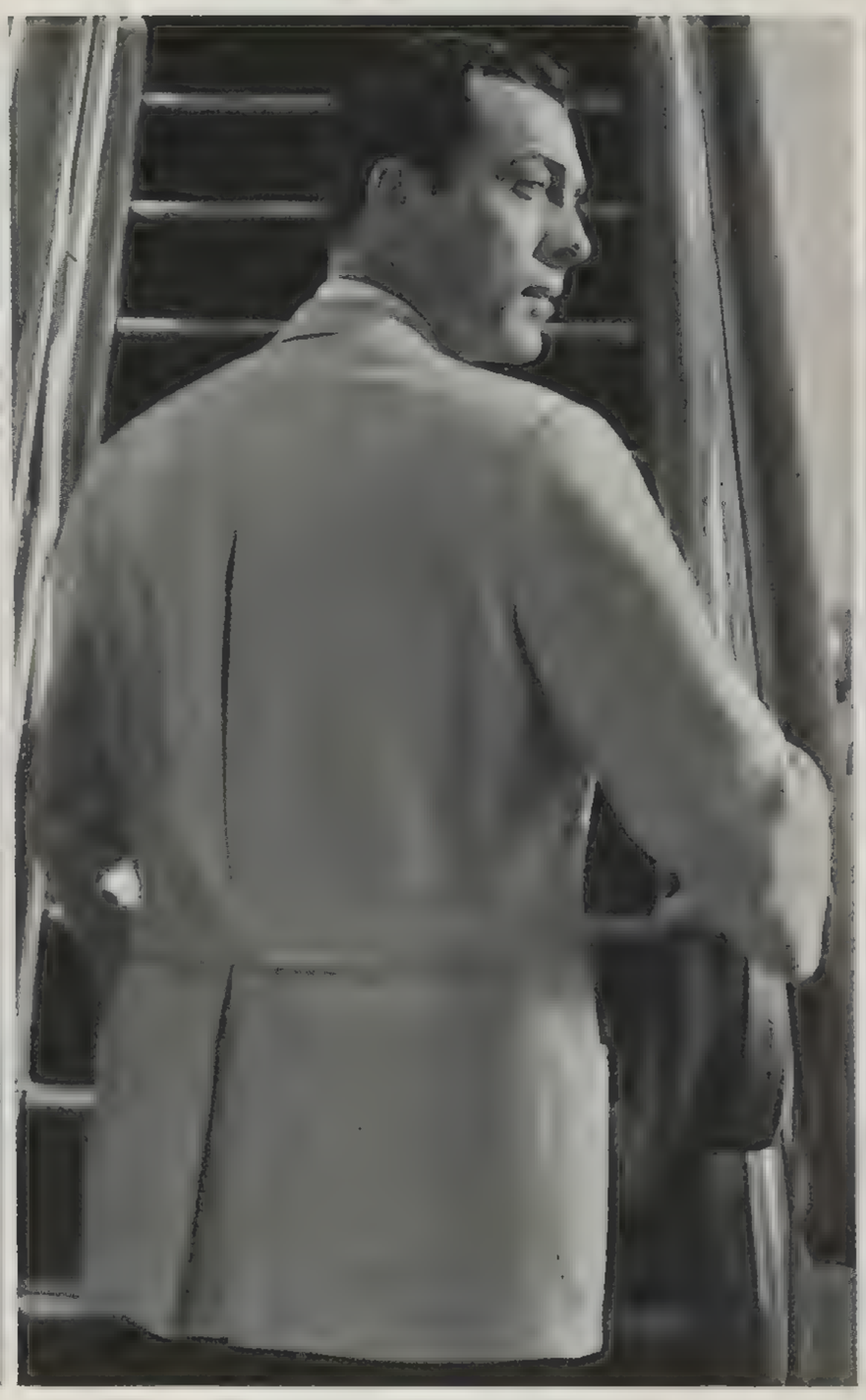
conceived in Italy...for an American Spring

SAVINI DESIGN

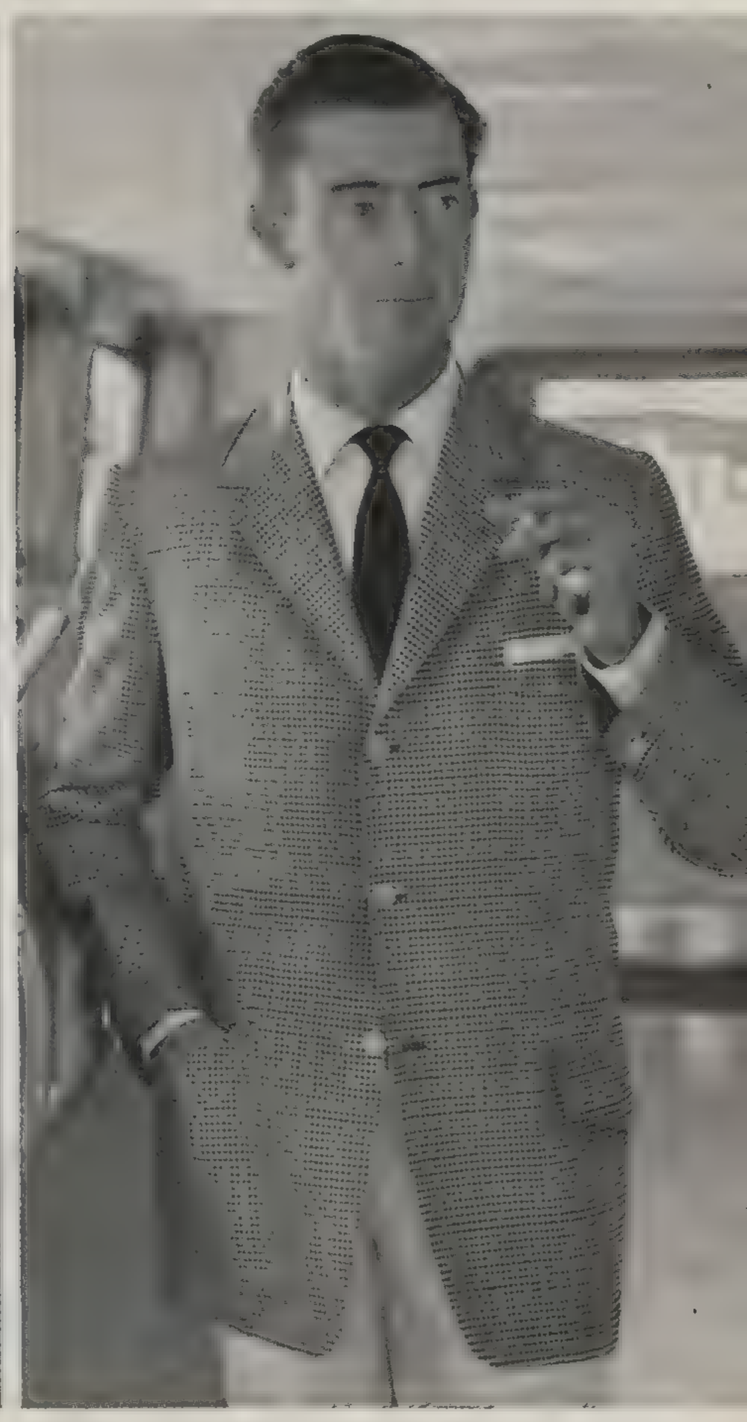
PHOTOS BY LITWIN ABOARD S. S. ANDREA DORIA



Roberto, nubby imported silk blazer Roman-striped in the most subtle of colorings, Bemberg lined. $95. Co-ordinated slacks available.



Andrea, of wool-silk-and-fur tweed, two button single breasted, patch-pocketed, Bemberg lined. $75. Co-ordinated slacks available.



Giovanni, new Savini coat for street and sports. Nubby checked imported silk, Bemberg lined. $95. Co-ordinated slacks available.

Savini Italian-designed fashions by D. Siegel exclusively at these fine stores: Baltimore, Maryland, HUTZLER'S, Brooklyn, New York, ABRAHAM & STRAUS, Cincinnati, Ohio, SHILLITO'S, Cleveland, Ohio, THE HIGBEE COMPANY, Dayton, Ohio, THE RIKE-KUMLER COMPANY, Detroit Michigan, THE J. L. HUDSON COMPANY, Houston, Texas, FOLEY'S, Los Angeles, California, BULLOCK'S DOWNTOWN, Miami, Florida, BURDINE'S, INC., Minneapolis, Minnesota, DAYTON'S, Philadelphia, Pa., STRAWBRIDGE & CLOTHIER, Pittsburgh, Pa., JOSEPH HORNE CO., Richmond, Virginia, THALHIMERS, Rochester, N. Y., B. FORMAN CO.



Angelo, example of the famed Savini silhouette, three-button jacket. Imported pin-striped silk, lightweight Bemberg lining. $135.

Luigi, new edition of the Savini columnar look American men like. Silken-textured Italian Pomezia cotton in a four-button jacket. Lightweight Bemberg lining. $95.

Gala, the name of a new kind of evening refreshment: tuxedo jacket of imported antique toned glinting silk, $95...satin-striped trousers of tropical weight cloth . . . $35.

SAVINI Continentally-styled shoes are tapered, lightweight, equally at home with business suit or tuxedo. Slip-on and 3-eyelet moccasin tie by Milford, of supple glove lined calfskin. $20.



DESTINO'S gold-filled "button" link set with cultured pearls $12.50 and tie tack $5 . . . Tiger Eye gem stones in a setting of twisted gold filled braid $15. and tie tack $3.50 . . . hand-carved Italian cameo links $12.50 . . . double header cuff links set with obsidian stones $10.



ITALIAN INSPIRED

accessories to coordinate with Savini clothes, exclusive with these fine stores: Baltimore, Maryland, HUTZLER'S, Brooklyn, New York, ABRAHAM & STRAUS, Cincinnati, Ohio, SHILLITO'S, Dayton, Ohio, THE RIKE-KUMLER COMPANY, Detroit, Michigan, THE J. L. HUDSON COMPANY, Houston, Texas, FOLEY'S, Los Angeles, California, BULLOCK'S DOWNTOWN, Miami, Florida, BURDINE'S, INC., Minneapolis, Minnesota, DAYTON'S, Philadelphia, Pa., STRAWBRIDGE & CLOTHIER, Pittsburgh, Pa., JOSEPH HORNE CO., Richmond, Virginia, THALHIMERS, Rochester, N. Y., B. FORMAN CO.



DOBBS "Top Level", its new flat crown a handsome solution for low-topped-car enthusiasts. Wide-banded, narrow-brimmed with a welt edge., $12.95



PARIS belts, designed by Nicholas di Giovanno. Left: extremely supple yet sturdy leather, inverted seam construction, ascot prong buckle. $5. Right: smart combination of elastic and leather, link joined. Unusually flat. $3.50

EXCELLO shirts make fine Continental accompaniments to Savini clothes. Pin-striped broadcloth with pleated box front, $8.95. Wicker-weave cotton with ¾ tapered sleeves, for spectator or active sports, $8.95. Madras dinner shirt with horizontally pleated bosom, $10.95



EXCELLO Cravats of rich-textured silks. Panel-patterned twill weave, $3.50. Striped rep, $3.50. Linen weave, $3.50. Diamond-patterned tweed weave, $3.50. Silk shantung cummerbund and matching bow tie, $8.50





VAN BAALEN Italian-inspired beach robes, bright with Riviera colors, easy-going for a vacationing American. Tartan-striped imported gingham lined with terry, $32.50. Matching scuffs, $2.50. Imported terry, short and striped, Italian-collared, $23.50. Shawl-collared terry with pearl-buttoned "shirt" cuffs, $27.50



AT ALL FINE STORES. FOR NEAREST ONE, WRITE DEPT. V-3, SILF SKIN, INC., 10 E. 39TH ST., NEW YORK CITY 16; OR 215 SPADINA AVE., TORONTO, CANADA



Poor Girl!
She never knew
the temptation of
seamless
stockings
by
Hanes

Fabrij



Georgiana goes East

For springtime . . .
a costume with Oriental
seasoning. A blend of
rayon, acetate and cotton.
In Black . . . with tangerine,
toast, or moss green.
Sizes 8 to 18.
About $18 at smart stores.

Georgiana

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TABIN-PICKER & CO., 4513 Lincoln Avenue, Chicago, Illinois



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YOU CAN RELAX . . . THIS IS ARNEL*

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This is the official Arnel symbol—evidence that this fabric of this new triacetate fiber has been pretested for performance.



Cool, wiltless jersey separates that almost take care of themselves

Here—the easiest to care for, the most comfortable jersey you've ever worn or felt. It is knitted entirely of Arnel, the new Celanese *ease-of-care* fiber. It can be hand washed. It dries quickly. It takes little or no ironing. It *keeps its shape and pleats and magnificent colors* in washing. It is especially opaque. It almost never wrinkles. And it feels deliciously soft and cool next to your skin.

Celanese Corporation of America, New York 16. *Reg. U. S. Pat. Off.

Separates by Jonbarry. All in blue, pink, yellow, aqua, or white. Sizes 10 to 18. Blouses, each about $8. Skirts, each about $10 (prices slightly higher west of the Mississippi). At Lord & Taylor, New York; Marshall Field & Co., Chicago; Jordan Marsh Co., Boston; Frederick & Nelson, Seattle; Sterling-Lindner-Davis, Cleveland. For more stores see page 56.

Celanese NEW EASE-OF-CARE TRIACETATE FIBER



shades of spring—
you're a color expert!

Holeproof

Fashion Circle Nylons

You're always sure your hosiery shade is fashion-right for every Spring costume color you wear, when you glamorize it with Holeproof's new colorific Fashion Circle nylons. That's because a Fashion Circle showing the correct costume colors is on the top of every flattering stocking.

You just can't make a mistake!



FASHION CIRCLE Nylons in Evening, Dress and Walking Sheers; in Full Fashioned, Seamless and Stretch Styles. $1.35 to $1.95

Do-it-yourself Thrill

Use this fascinating, foolproof electronic Holeproof Color Selector at your favorite hosiery counter to determine instantly which nylon shade to wear with each costume color.

A DIVISION OF JULIUS KAYSER & COMPANY

Color meets comfort

. . . and fashion's <u>such</u> a comfort when
you step onto these lightfoot soles!



Soft Pedals

BY

Queen Quality

You won't be able to "soft pedal" your enthusiasm for these softer-than-soft shoes! Notably nice—feather-bright, feather-light soles of Crown NEOLITE! The color goes *clear through* . . . won't fade or wear off . . . just as these famous soles almost refuse to wear out! About $12 . . . at the nicest stores.

CROWN NEOLITE SOLES

MADE ONLY BY GOODYEAR

NEOLITE, AN ELASTOMER-RESIN BLEND. T. M —THE GOODYEAR TIRE & RUBBER COMPANY, AKRON, OHIO

MAGNIFICENT POSSESSION...



Behold a bit of tomorrow . . . in the Starfire styling, the double-duty beauty of the ultra-smart "Intagrille Bumper", the lavish luxury of "Fashion-First" interior decor . . . *exclusively yours* in this

OLDSMOBILE NINETY-EIGHT FOR '56

You'll find Oldsmobile sets standards for the future in power and performance, too, with the mighty Rocket T-350 Engine and Jetaway Hydra-Matic*. So meet magnificent motoring . . . at your Oldsmobile dealer's now.

**Standard on Ninety-Eight series; optional at extra cost on all other series.*





MALIBU . . . dazzling simplicity in white, blue or pink, outlined with lustrous golden-toned Trifanium. Necklace, 10.00; Bracelet, 7.50; Earrings, 5.00, plus tax. Not authentic unless stamped Trifari. Jewelry design copyrighted.

It Must Be

Love®

---in *Mallinson's* Mallinor

For Spring, a *Love* dress
is a loved dress.
Both these in Mallinor,
the new lustrous, washable
Orlon* and cotton blend.
Left: The dancing doll look
with embroidered nylon portrait
collar. In pink or blue.
Right: The ingenue look with
permanently pleated skirt.
In blue or maize.
Both in 3-6x . . . $7.98 and
7-14 . . . $8.98.

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Atlanta, Cleveland, E. Orange,
Garden City, Germantown,
Memphis, Miami, Washington

Baltimore . . . Hochschild, Kohn
Denver . . . Daniels & Fisher
Detroit . . . Crowley, Milner
Indianapolis . . . Wm. H. Block
Los Angeles . . . J. W. Robinson
Omaha . . . J. L. Brandeis
Phoenix . . . Korricks
Pittsburgh . . . Joseph Horne
Portland . . . Meier & Frank
Richmond . . . Miller & Rhoads
Rochester . . . The National
San Francisco . . . The White House
St. Louis . . . Famous-Barr
Tulsa . . . Seidenbach's

Or for the store in your city write:
Joseph Love, Inc.
1333 Broadway, New York 18, N. Y.

Hats: Sweet Young Things by John Frederics

*Reg. trade-mark for Du Pont acrylic fiber

'young 'N heart

BY
LADY WINDSOR
A DIVISION OF
KAY WINDSOR



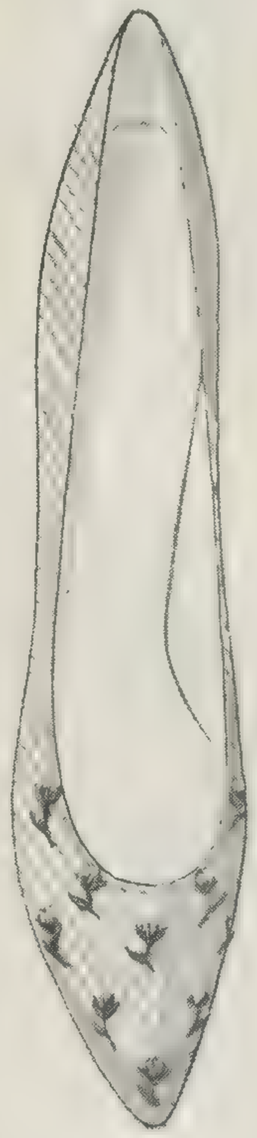
Stripes emphasize the slender lines of the cool coat dress in washable cotton and Chromspun acetate...a jaunty ascot fills the V-neckline. White with red, black, blue or brown stripes. Sizes 14½ to 24½. About $15

Franklin Simon

Fifth Avenue at 38th Street, New York
and all Franklin Simon stores
Or write: Lady Windsor,
a division of Kay Windsor,
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New shoe material— from here and abroad

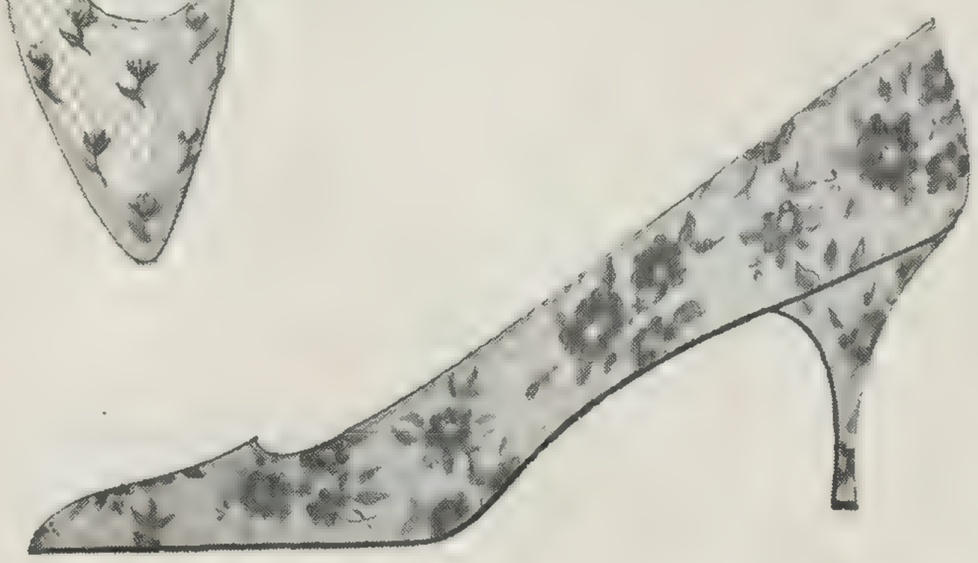


Above: Siamese-silk opera pumps—plaided rust, grey, beige, and black—to wear with any one of these colours, or with white. By Herbert Levine. $35. Jack Schaefer.

Left: Head-to-toe change this season—more flowers. These, pink rosebuds on an opera pump of a white millinery straw from Switzerland. Stem heel. $35. At Delman.

Directly below: Beautifully upholstered opera pump—a heavy beige upholstery fabric worked with red roses, leaves. By Margaret Jerrold. $22. Lord & Taylor.

Bottom of page: A bamboo-silk opera pump, a beautiful piece of understatement below the hem of almost any light-coloured dress, late any day. By Troylings. $13. Macy's.





DRAWINGS BY RAY PORTER



these are a few of the stores selling **CARLISLE** sweaters of **TYCORA®** yarn

Akron, Ohio.....M. O'Neill Co.
Albany, N. Y.....John G. Myers Co.

Baltimore, Md.....The May Co.
Boston, Mass.....Chandler & Co.
Bristol, Conn.....Muzzy Bros.
Buffalo, N. Y.....J. N. Adam Co.
Buffalo, N. Y.....Adam Meldrum & Anderson

Canton, Ohio.....Stern & Mann Co.
Chicago, Ill.....Carson, Pirie, Scott & Co.
Cincinnati, Ohio.....H. S. Pogue Co.
Cleveland, Ohio.....W. Taylor & Son

Detroit, Mich.....J. L. Hudson Co.

Erie, Pa.....Trask, Prescott & Richardson

Greenwich, Conn.....D. W. Rogers

Hartford, Conn.....G. Fox & Co.

Johnstown, Pa.....S. H. DeRoy's
Johnstown, Pa.....Penn Traffic Co.

Lancaster, Pa.....Watt & Shand Co.
Little Rock, Ark.....M. M. Cohen Co.

Mount Vernon, Ohio.....Rudin Co.

Needham, Mass.....Filene's
Newark, N. J.....Hahne & Co.
New York, N. Y.....B. Altman & Co.

Philadelphia, Pa.....C. A. Rowell
Pittsburgh, Pa.....Joseph Horne Co.
Pontiac, Mich.....George's Newport's

Richmond, Ind.....G. H. Knollenberg
Richmond, Va.....Thalheimer's

St. Louis, Mo.....L. & H. Pearline
Steubenville, Ohio.....The Hub

Tucson, Ariz.....Levy's

Upper Darby, Pa.....Helen Caro

Washington, D. C.....The Hecht Co.
Washington, D. C.....Woodward & Lothrop
Wheeling, W. Va.....The Hub
Williamsport, Pa.....L. L. Stearns & Sons

York, Pa.....The Bon-Ton Dept. Store



The divine kiss of TYCORA yarn makes divine Carlisle Sweaters. These are the sweaters that feel like the precious ones you find abroad, but they behave in washing and wearing like good American wonders. Carlisle Sweaters made of TYCORA never get funny fuzziness, never stretch or grow anywhere, never lose their beautiful new-born colors. They look expensive, but they're not. At better stores everywhere.

CARLISLE and TYCORA®

kiss and make up into divine sweaters.

CARLISLE, 1410 Broadway, New York 18
Reg. U.S. Pat. Off. by Textured Yarn Co.





Torso length Bra-s'lette®:
Sizes B cup 32 to 40
C cup 32 to 42, $12.50

Long Line: Sizes B cup 32 to 40,
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IF YOU CARE...YOU WEAR *Lady Marlene*

Discover the joy of a bra that lifts, supports and molds you . . . giving a divine separation, baring beautifully to a deep decollete! Padded wires and flexible Flexion boning add such wonderful comfort that you'll want to wear it with everything you own. Nylon lace by Ametex® over nylon marquisette with nylon satin and nylon leno elastic. All white or black over pink. These and other LADY MARLENE creations designed for every size and figure at finest stores everywhere. Lady Marlene Brassiere Co., Inc., 20 West 33rd Street, New York City.

Seamless by

bur-mil Cameo

A new natural look for your legs...

an exciting change for your personality...

a dramatic spark for your wardrobe...

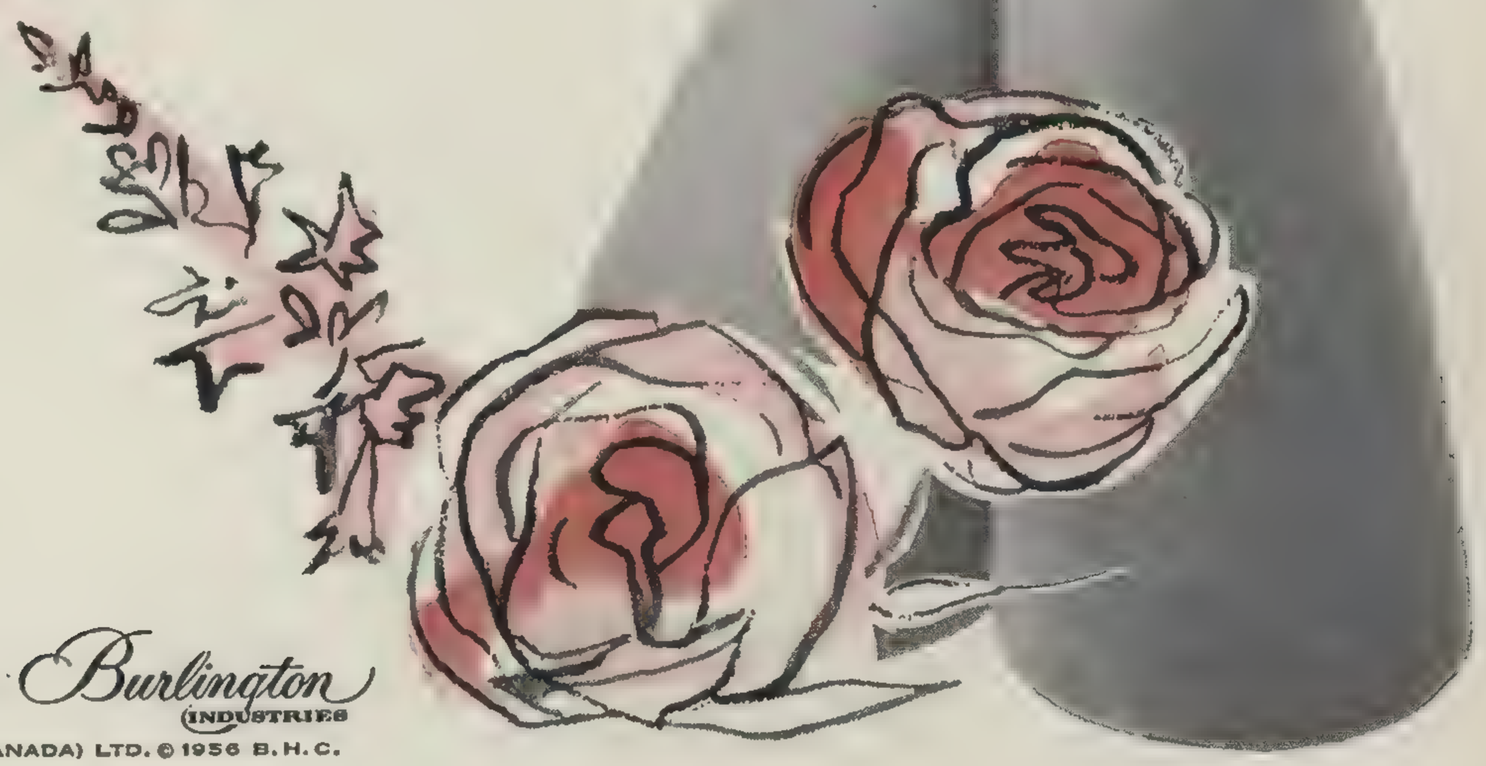
all this in bur-mil Cameo seamless nylons,

not only the most glamorous stockings you've ever worn,

but the sheerest and best fitting. 1.35 to 1.65 a pair

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Canadian Pacific presents Canada's spectacular panorama from the

Imagine yourself in this setting—aboard this train.

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In fast daily service between Montreal and Vancouver and Toronto and Vancouver, THE CANADIAN offers you the longest dome ride in the world, carries you across Canada under smooth diesel power.

Plan for your trip now. THE CANADIAN'S tremendously successful maiden year of operation has created volumes of excited comment. Service aboard THE CANADIAN has been ex-



luxurious Scenic Domes on the Banff-Lake Louise route. In both this scene and the one below, the setting is the beautiful Bow River Valley.

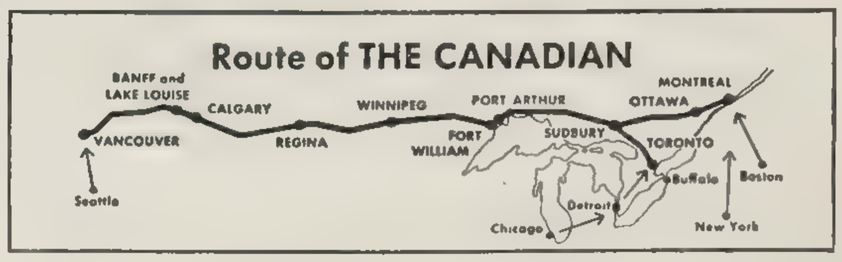
Scenic Domes of The Canadian

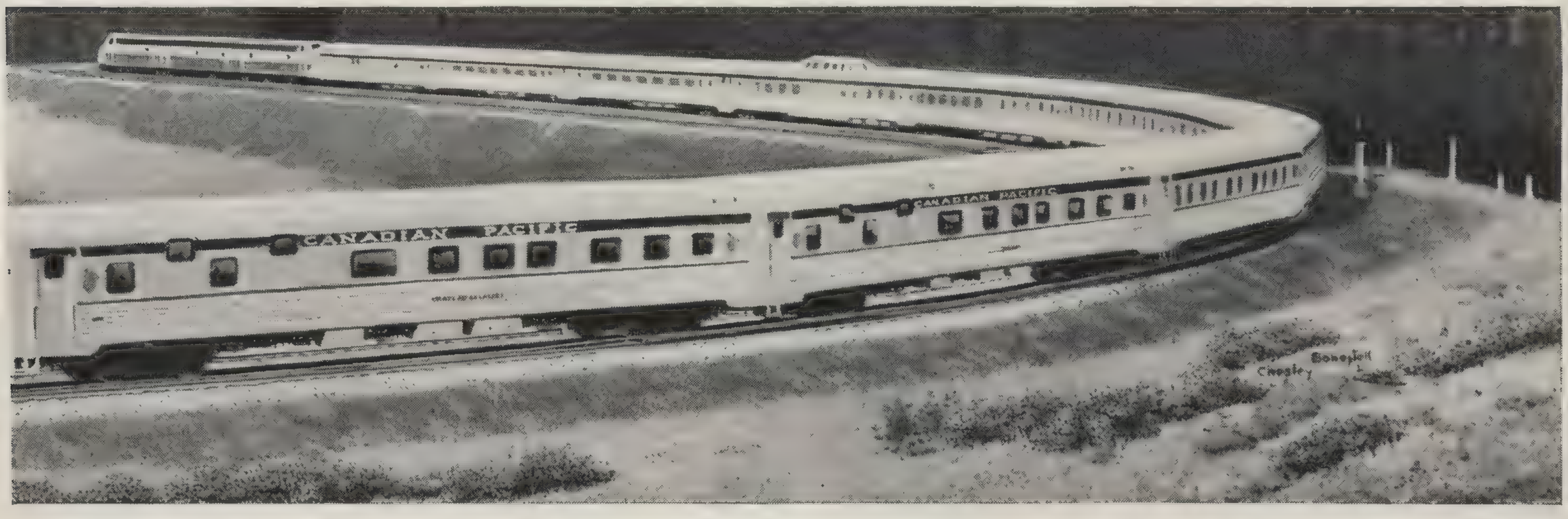
Now take your trip of a lifetime via Banff and Lake Louise aboard Canada's only stainless steel Scenic Dome Streamliner.

tolled by thousands, and their enthusiasm presages an even greater demand for accommodations this year. Make reservations early for whatever season you choose.

For details on THE CANADIAN'S fast new schedule and complete information on all available accommodations contact your local travel agent or Canadian Pacific in principal cities in the U.S. or Canada right now.

Special for Camera Fans: If you plan to shoot color, you're advised to equip your camera with a No. CC30-R filter to compensate for the glareproof tint in the glass windows of the Scenic Domes. Detailed photographic tips are available aboard the train.







which leg is wearing Dulsheen with the dream-seam?

. . . the lucky leg with the straight seam, of course!

Two nylon stockings may *look* alike—until you put them on. Ten minutes later anybody could tell you which leg wears DULSHEEN, the stocking Strutwear knits *inside-out* for a magic new "cling" that simply won't let seams twist or turn.

Whether you're waltzing at a garden party or strolling in the park, your legs *do* talk behind your back! Depend on Dulsheen's *Dream Seam* to say smart things about you. It's straight as a man's gaze, deliberately flattering, sleek and slenderizing as only a *seamed* fashion stocking can be. Even Dulsheen's *pearl glow* look is new: so luxurious your audience would swear they were one-third sheerer! Dulsheen's new snag-resistant surface *wears longer* too.

The pup might never notice your legs—but everyone else does! That's why it's smart to make sure *both* legs look fashionable . . . absolutely elegant in DULSHEEN DREAM-SEAM hosiery—exclusive with Strutwear and Thread o' Life at your favorite fashion store.



Dulsheen . . . the stocking with

seams that s-t-a-y s-t-r-a-i-g-h-t . . . by

Strutwear

and THREAD O' LIFE

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All of a sudden
pleats mean Spring!
Here, in a lovely
long-stemmed dress
of cotton and orlon.
Photo'd by Rawlings
in sherry. Also in aqua
or pink. 8 to 18,
about 18.00

In New York at
B. Altman & Co.,
or for nearest store
write Nelly Don,
Kansas City, Mo.

Hat-John Frederics

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Cannon

stockings

to give or wear for Easter

Lovely, long-wearing Cannon stockings are perfect for Easter giving—or promenading. Their sheer flattery complements your costume, compliments your taste! Famous-for-wear Cannon seamless, full-fashioned, and stretch sheers—99 cents to $1.95.

By the makers of Cannon towels and sheets.

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Crescendoe

gloves by Superb

Elan 4.00

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Crescendoe gloves in the
newest Spring fashions and colors.
Slender loveliness for your hands...
Leather-tailored of Wonder-fabric
that washes and wears endlessly...



Flowery complements to carry with you wherever you go
. . . the newest in captivating jewelled designs by famous Wiesner—Delicata—delicate pastel petals and lustrous hand-dipped simulated pearls poised against a background of pearl or chalk white!

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b.

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a. COMPACT
Slim sifter compact. Double velour puff and bevelled mirror . . . about 2.00*

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Like combing Spring flowers through your hair! . . . about 2.00*

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Fresh beauty each time you use it . . . about 2.00*

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For the "light of your life" . . . about 6.00*

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A pleasure to carry . . . about 2.00*

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For ten regular or king-size cigarettes . . . about 3.00*

g. PERFUME FLACON
With applicator and funnel . . . about 2.00*

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Wiesner of Miami, 1811 Purdy Avenue, Miami Beach, Florida

white mink by Dein-Bacher of the Waldorf-Astoria

tension...hormones... *and* you



Who would deny that women are leading *two* lives today?

Consider the combination homemaker-office worker. The growing legion of women who cook, scrub, wash, iron, devote time to the P.T.A. and Cub Scouts, do their share to augment the rising birth rate—and try to be serene and doting mates as well.

Such ambidexterity may make one feel young and vital and useful. *But it can also tear a person apart.* More and more, we are all being forced to face up to (and conquer) a ruthless contemporary enemy . . . tension.

TENSION AGES PREMATURELY

Today, years alone cannot be blamed for human decline. *Tension* can create chemical changes in your body which will age you long before your time. In the case of women, tension can produce distressing dryness and dullness of the complexion, premature lines and wrinkles—*even in the early twenties.*

HOW HORMONES HELP OFFSET EFFECTS OF TENSION

A woman's skin can show strain at *any* age. Her frantic activity, her herculean effort to be all things to all people, will often tell in dark rings under the eyes, in fine tight lines around nose and mouth, in the rough texture of dehydrated facial skin.

This can be helped in a very simple way . . . in the dutiful application of a *fine rich hormone cream.* In a few treatments a marked change can be seen. Texture will improve—become softer, smoother. Color will become fresher, clearer. Lines will start to fade. And little hollows at cheek and chin will fill out.

ORDINARY CREAMS NOT ALWAYS ENOUGH

Super-sensitive or "thin" skins or skins dried by tension need the care of a deep nourishing cream. Ordinary lubricating creams or lotions may not be enough.

The fact is hormone creams work most effectively under the skin surface to deliver the full measure of essential moisture to the skin surface and so iron out premature or established lines and wrinkles.

If you are in your twenties and have noticed extreme dryness or sensitivity, you might consider using a hormone cream once or twice a week to enrich your skin texture, and to give it more elasticity.

If you are in your thirties or beyond, a hormone cream should be as much a part of your daily health-and-beauty routine as brushing your teeth. For after thirty, the supply of female hormones in most women's bodies begins to diminish and a hormone cream is urgently needed to keep the skin fresh and clear and supple, facial contour clean and firm.

2 MINUTES A DAY FOR DEEPER, SURER BEAUTY

Follow this simple plan . . . gently smooth ½ teaspoonful of Endocreme into your skin and slowly massage tense facial muscles. Stroke it carefully upward over your throat and neck. Watch the look of care gradually recede, the fresh healthy color come up softly. Feel the touch of velvet return to your tired cheeks. See the honestly happy glow in your eyes—as you find you're truly beautiful.

UNMATCHED FOR SHEER EFFECTIVENESS

After years of intensive research, a medical research-team—including an eminent endocrinologist and a dermatologist—developed the *original* hormone cream *19 years ago.* It was called Endocreme. It became world-famous overnight—and there has never been reason to change its formula one iota.

Nothing has ever been produced which can match the hormone cream for sheer effectiveness. Endocreme is a glorious substance to work with, for it is rich in lanolin and lipoids, and exclusive Activol (specially selected natural estrogens).



Try Endocreme for thirty days. Then you will see why so many women luxuriate in its soothing, untensing action, rejoice in its astonishingly swift results. And above all—enjoy radiant young beauty far beyond any normal expectancy.

3.50 plus tax for 30 days' supply . . .
at department stores and better pharmacies

ENDOCREME a product of Hirestra Laboratories, Inc., 745 Fifth Ave., N.Y.



HUMMING BIRD'S REALLY GET AROUND !

NEW YORK, NEW YORK

PHOTOGRAPHED AT THE COLONY

Humming Birds really get around - you can always find them in an atmosphere of chic, enhancing it as only they can. Tasteful people know Humming Birds for their quality, their incomparable sleekness of fit, and for the ineffable artistry of color and styling that marks the stocking of fashion.

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The curves are yours, all yours,
but lovelier than
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principle of PEEK-ETTE!
Contoured foam-rubber
push-up pads, underlined with
supple padded wire, shape you,
yourself, up to new
dimensions of beauty.
Above, Convertible, to wear
strapless or with wide-spaced
or halter straps.
Black or white, 5.95
Below, Strapless Torso in
white nylon Alencon lace, 15.00
A B cups.

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For your free folio,
"A Bra for Every Fashion,"
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a Flurry of White Fox says it's Spring!

Hessel's luscious white fox stole signifies Spring as only a "little fur" can . . . wraps you in luxury at a Spring song of a price — only $95*



Be sure to see our FABULOUS MINK "LITTLE FURS" . . . all the newest glamour shades . . . all the latest style creations.

MINK STOLES *from* $350*
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MINK JACKETS *from* $1150*

10-DAY UNCONDITIONAL MONEY-BACK GUARANTEE ON ALL HESSEL FURS
WRITE FOR OUR NEW SPRING FUR FASHION BROCHURE

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Open daily and Saturday, 9 to 6, Thursday till 8. Free parking at 238 W. 29th St.
**Plus Fed. tax — Fur products labeled to show country of origin of imported furs.*

Judy Lane GREATCOAT for Spring



$14.90
Sizes 7-17, 8-18.

with cape-collar that converts into a hood

It's the same handsome coat you've been seeing for almost 50% more! Now Ken Fashions has tagged it with a talk-of-the-town price-ticket!

All weather poplin cloth! Chromespun plaid lining and Chromespun plaid lined capelet. Beige, Melon, Riviera Blue, Navy.

Ken Fashions, Dept. V
100 West 57 Street, New York 19, N. Y.

Please send me the Judy Lane Coat as checked below:

Size	1st Color Choice	2nd Color Choice	Price
			$14.90

Enclosed ☐ Check ☐ Money Order ☐ C.O.D.

Save C.O.D. charges. Send check or M.O.—Add 25c to cover postage. | Money Back Guaranteed

In N.Y.C. add 3% Sales Tax

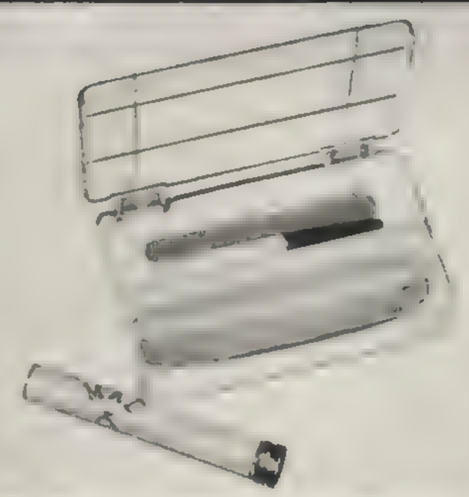
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Address.....

City.....Zone.....State.....

$1 Deposit required with all C.O.D. purchases.

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A complete manicure kit containing the "famous" MAD POWDER NAIL POLISH, buffer, nail white pencil, orange stick, emery boards, in a deluxe lucite hinged case.

The perfect fingernail care for the Mister - Mrs. - and the little Misses too.

Send $2:00 to: **MAD PRODUCTS, INC.**
121 Seventh Ave., New York 11, N. Y.

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Hair tinting, styling and permanent waving.
At the Madison
15 E. 58th St., N. Y. Phone EL 5-4477



SHOP



Directly right: Nice sailing packet for a man on the move—shaving addenda in plastic flacons. One contains 2 oz. of "Wall Street" cologne; the other, 2 oz. of shaving lotion in the same tangy (but stingless) scent. $2.50, tax included and postage paid, for the set. Michel Pasquier, 7 West 46th St., New York 19, New York.

Right, here: Zephyr-weight Indian silk in a brightly patterned square, to use as an ascot or to fold into a blazer pocket. $9.75. Knize, Inc., 24 East 56th Street, New York 22, New York.

Right, below: Sunglasses in new Mexican settings—imported rims precisely built to hold wide-angle lenses that give a man a broad, glareless view of the world. Brown or black tortoise-plastic frames with green ground-glass lenses. $18.50, with an alligator case. Belz Opticians, 2 East 44th Street, New York 17, New York.



Left: Cotton tabis, the Japanese slipper-socks that men like even better than going barefoot—much neater, of course. In washable black, red, or white cotton—in sock sizes 9 to 12. $1.65 ppd., a pair. Jasmine Shops, 63 East 56th St., New York 22, New York.

Left: Italian golf-shirt, a slipover tailored of natural corduroy with no armhole seams, much ease (it's as comfortable as a toga). In small, medium, large, and extra large. $15. Dunhill, 65 East 57th St., N. Y. 22.







ALL PRICES PLUS POSTAGE, UNLESS OTHERWISE NOTED

HOUND

....world tour for men





Directly left: Italian news in the after-swimming shirt—a cut that's casual but tidy, long sleeves, side vents. And: the look is colourful—cotton lisle, striped light blue and black, or blue and yellow, or red and navy blue, or pale blue and white. Small, medium, large. $13.50. Gourielli Men's Shop, 16 East 55th St., New York 22.



Directly right: Silk ties with a Chinese feeling—shantung-textured, nice with summer-weight suits. Black or navy blue; or subtle shades of red, blue, yellow, or orange. $2 each. Gunn & Latchford, 323 Fifth Avenue, New York 16.



Right, centre: A Scottish sweater-shirt with a polo collar, of warm but lightweight alpaca—and, being Scottish, golfing is something it does very well. By Munrospun, striped in black and white, or grey and light blue, or tan and brown, or navy blue and red. Sizes 38 to 44. $32.50. Sulka, 661 5th Ave., New York 22.



Right: Umbrella with the best Italian figure—tall, dark, slim as a cane. The handle is marked black seal-hide; the umbrella itself has two slip-covers to keep it neat—an outer one of the leather and an inner one of silk. A right look for town, on the right man, with the new Italian top coat or raincoat. $35. Barra, 519 Madison Ave., N. Y. 22.

MIEHLMANN







NEW LIFE FOR HIS FAVORITE TIES!

Our own new unique method of tie cleaning, restores the original shape and beauty to his ties. We go to great lengths to remove stains and soil, renew the fabric finish, hand press and roll the edges.

WIDE TIES NARROWED

to smart slim shapes or width he prefers. Design and pattern considered as tie is custom reshaped, hand slipstitched, carefully inspected and attractively boxed.

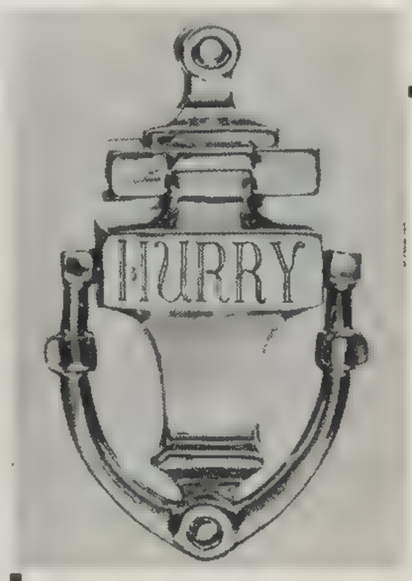
SATISFACTION GUARANTEED

TIES CLD. & NAR.	$2.25 ea.	6 for $12.90
TIES CLD.	1.00 ea.	6 for 5.70
TIES NAR.	1.25 ea.	6 for 7.20

THE TIE CLINIC

Mail Order Dept. V-3
755 Dean St., B'klyn 38, N. Y.
545 Fifth Ave., N. Y.
38 E. 57th St., N. Y. 152 W. 42 St., N. Y.
200 W. 34th St., N. Y. 149 Broadway, N. Y.

Enclose payment, save return postage.



BATHROOM DOOR KNOCKER

A small, brass plated Colonial knocker with the impatient imperative: "HURRY", in raised letters. 3½" long, 2" wide with brass screws.

Guaranteed to restore peace and harmony to the American home.

Humorously gift boxed, $1.00 ppd.

ELIZABETH McCAFFREY
Dept. V-3 Orange, New Jersey



thong-eeze

From Hawaii, the smartest, most comfortable thong wedgies you've ever worn. Handsomely crafted with featherweight rubber soles, genuine leather insole and thong, in black or white with gold trim. In ordering please give CLOSED shoe size and color choice. Only $4.00 postpaid, or send $1.00 and we will send balance C.O.D. Perfect fit and satisfaction guaranteed or your money refunded.

187C S. Palm Canyon Dr.
Palm Springs, California
Established 1948 **C1956*

the Beachcomber

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KEN fashions presents Judy Lane's

. . . authentic copy of the famous hand detailed dressmakers coat in a fabric you'll love to wear. Burlington 6 ply faille. Water repellent and spot resistant
Black, Navy
Sizes 7-17
8-18

Special Spring Purchase
$17.90



Also available in imported jet Black velveteen. $22.90

Ken Fashions, Dept. V
100 West 57 Street, New York 19, N. Y.
Please send my Judy Lane Coat as checked below:

Fabric	Color	Size	Price
Faille			$17.90
Velveteen	Jet Black		$22.90

Enclosed ☐ Check ☐ Money Order ☐ C.O.D
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Siamese fashion-invention,
a centuries-old idea, the Pakoma—
wonderful length of silk
to wrap 1956 sheaths in news.
Wear it as a stole or a vast sash—
it measures 22″ wide and 75″ long,
comes in soft pastel or
brilliantly plaided or striped
silks. This is orange and grape
plaid. $14. Thaibok Fabrics, Ltd.,
3 East 52nd St., New York 22.



MIEHLMANN



New rainy-day blazer
from West Germany. It's of white
cotton gabardine, with black-
stitched borders, huge pockets—
and a dashing young way of
weathering spring showers.
Colour-fast, unlined. Also in blue
with white. $15, in sizes 8 to 16.
By Valmeline. At Harzfeld's,
Kansas City, Mo.

New cobbling from Canada:
an opera pump with a line
that's good balance for
big, beautiful new hats.
It's a square-necked pump,
standing on a three-inch heel.
In black calf or suède. Sizes:
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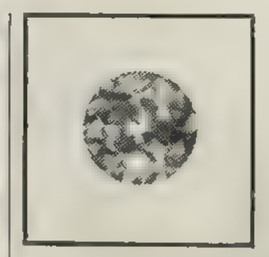
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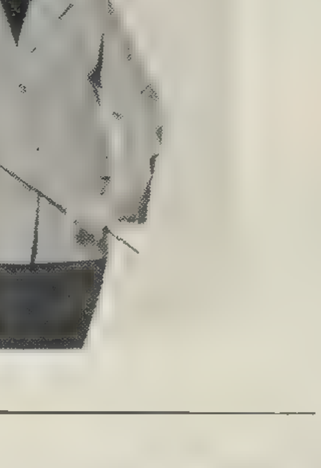


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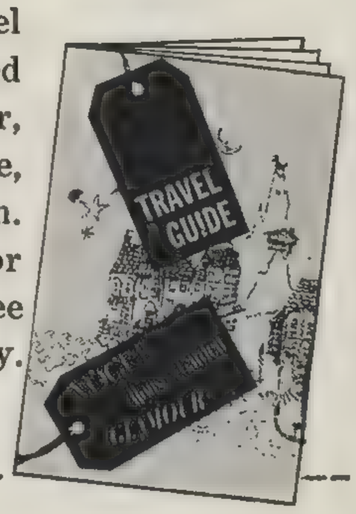
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GOSSIPY MEMO ON TRAVEL

Tiger shoots with H.H. the Maharajah of Cooch Behar, once by invitation only and that usually to royalty, may now be joined by sportsmen. They are limited to eight people, three who may shoot, called "guns," and five who observe, so one may go just for the ride. The Maharajah usually accompanies the shoots, runs them exactly the way his grandfather did—a nice combination of luxury and danger. Into the jungle and ceiling-high grass go about ninety servants, beaters, carriers, and twenty-six elephants. Camp consists of drawing-room-sized tents, with writing desks, carpets, bathrooms, and beds made up with sheets and blankets. The food is delicious, such fresh game as deer caught each day. There are almost no snakes except the python whose presence is heralded by the native grapevine; there are plenty of leopards, and some bison. The company is normally excellent—really dull people rarely go tiger shooting. Once in India, the cost for a two-weeks shoot covering everything, even licenses, tips, and a night in Calcutta, going and coming; $2,620 for guns, $745 for non-shooters. For reservations, write to Wynyard S. Pasley, Continental-American Travel, Inc., 465 Park Avenue, New York 22, N. Y.

Though lighted most of the night by a fiery sun, the top of the world in summer is cool; to see it on the North Cape Cruise is a wonderful way to escape summer heat—and telephones. For many years the "Caronia" has taken this July trip above the Arctic Circle, stopping at Iceland on the way, then down past Norway's magnificent craggy fjords and around the top of Scotland, ending at either Southampton or Le Havre. (From there one can take any Cunard ship home at any time.) Most important factor on a long boat trip —ocean liner or tiny sloop—is the company. It must wear well. And this jaunt has always attracted ambassadors, judges, publishers, a nice smattering of lawyers and bankers, Texas and Oklahoma oil men; many people bring their children along. Rates range from about $1,000 to $11,000. Write your travel agency.

Tahiti (easily reached from Australia) remains fairly much the same with handsome Polynesians fishing in dugout canoes, singing, dancing to guitars and drums (sometimes to a tune oddly like "Silent Night"). The best hotel, Les Tropiques, just outside Papeete, has thatched, beflowered cottages, facing a palm-fringed sea.

Under the bulge of Brazil lies Bahia, also called Salvador. Beautiful, on a peninsula that juts into the sea, Bahia has rainbow-tinted houses, glittering sixteenth- and seventeenth-century churches, and the town stretches back up the mountains. A large apartment with a view and meals at an excellent pension (Pensão Anglo Americana) costs $50 a month.

For those as much interested in people as places, there is a joint world study tour this June in which they can specialize in either social anthropology, under Dr. Ethel Alpenfels, Professor of Education, New York University, or in international affairs, under Dr. Beulah Van Wagenen, Professor of Education and Director of Student Life, Teachers College, Columbia University. While at sea, there are daily lectures and a reference library for brushing up on politics and cultures in the countries ahead. On landing, one visits schools, government bureaus, health centres; meets experts; observes, for example, in Japan the reconstruction of Hiroshima; in Hong Kong, Chinese folklore still thriving under the shadow of Red China; in Rangoon, the Buddhist traditions alongside British customs; in Tel Aviv, the progress. All accommodations are good, on sturdy steamers in the Far East, as well as on the "President Cleveland" and the "Queen Frederica"; all for $2,195.
Write the Association for Academic Travel Abroad (a non-profit organization), 40 East 49th Street, New York 17, N. Y.

For the restless, and when time is short, any travel agency will arrange to get them around the world by air (planned group tours average about $2,500). Every January The House of Travel runs a super-duper air tour, first-class tickets and hotels, starting from New York, landing in such places as Bali, Rangoon, Mysore, Karachi, Baghdad, and Luxor, as well as the regular round-the-world stops, for $6,253. They are also running an "Olympic Adventure," leaving New York November 3, for a month and a half, going to Rome, Cairo, Delhi, Benares, Bangkok, Singapore, and taking in ten days of the Games at Melbourne. About $3,000.
Write The House of Travel, Inc., 47 East 47th Street, New York 17, N. Y.
For the more leisurely, there are the comfortable ocean voyages with well-organized land treks for sight-seeing. Among the best: the new "Kungsholm" making her third world trip next January 9. From New York, she goes through the Mediterranean, the Suez, and on to India, and the rest of the Far East. A Swedish ship, with captain and crew well used to American ways and habits, she has not only wonderful food but the crew has particularly handsome manners. First class: about $3,250.
For the thrifty, the Isthmian Steamship Company sends off three freighters every month to see the world. They take about twelve passengers—the cabins, simple but pleasant; there are deck chairs, and often, ship-to-shore telephones. The charge: about $1,250. Write to your travel agent.

The energetic and adventurous can practically motor around the world. Starting in Europe, one can drive through Yugoslavia and Greece, on to Turkey, Syria, and Lebanon, then Iran and Iraq (where the roads are poor—one would often need to camp, and carry water as well as food), then into Pakistan and India. If still undefeatable (and rich), one could, at Calcutta, ship one's car and self to Indonesia, then ship to Thailand, ship again to Japan, and then ship home.
All of this can be blithely handled by the International Travel Department of the American Automobile Association, which warns, however, that the going is rough, the car-shipping expensive. It recommends instead, flying over the rugged sections, and being met at the airports by chauffeur-driven cars. These cost between $8 and $21 a day everywhere except India where they are about $35. The AAA will make all these arrangements in advance.



LE PARFUM DE LA FIANCÉE

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VOGUE MARCH 15, 1956

Vogue's eye view–
across the Atlantic
and under the trees

We're looking this way in this issue—to Europe. Now is the time of year when its lures, big and little, send most of us off to renew our passports, if only for good luck! At right, for instance, one attraction of landscapes from the North Sea to the Costa Brava (and it's survived the new glare of neon everywhere) : the prospect of enjoying the food and the wine of new regions, in the sun-filtered shade of centuries-old trees. Why should it be a brighter prospect than those nearer home? Whether we know it or not, history's the difference—and the greatest lure of all. Here at Montigny-sur-Loing, the nearby forest of Fontainebleau makes the old royal glories as real as the bread at one's plate; and to a young citizenry like ours, that's a lure. For the rivers Loing, Avon, Sus, Tagus, Arno, the Danube, are merely H_2O, but when we stand on their banks, we're standing in strange and wonderful country—scenes where much of our own history was (and still is) made. This, and the lures on the next ten pages, will draw Americans to Europe as long as there's a plane flying or a ship putting out to sea.

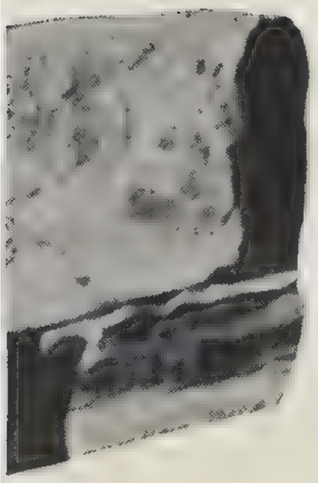


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BALMAIN HAT: AT MARSHALL FIELD; FREDERICK & NELSON; I. MAGNIN.

Palio in Siena:
July 2 and August 16.

THE LURES



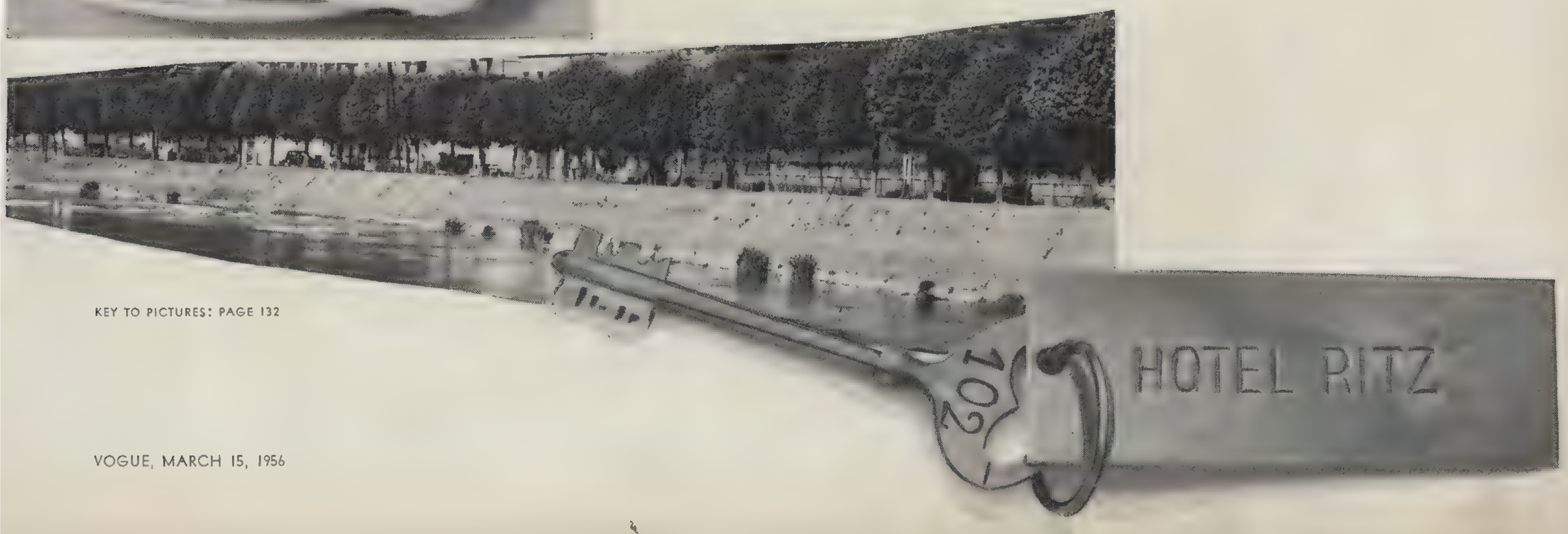
in Europe: eight-page Vogue kaleidoscope of magic for seasoned or first-time travellers—or those whose only frigate is this magazine.

Unless you're racing to Dublin for St. Patrick's Day: ramble lazily through these words and pictures. For these are motley impressions, very like Europe—full of strong contrast. At the gates of the French châteaux of Blois, Chenonceaux, and wildly top-heavy Chambord (Henry James described its *roof* as a castle in the air!), there's always the cosiness of the little roadside inns—Montreuil peaches on a mended linen napkin, Vouvray for *vin ordinaire*. And en route to Belgium, nature contrasts grandly: the Ardennes is a feudal, forested avenue leading to the *songerie* of Bruges with its canals and Memlings. In Switzerland: a mingle of small, exquisite cities, and Alps and Engadines, bright with lakes.

At Siena, in Italy, the Middle Ages flare to life in unphony splendour soon, in the vivid race for the ancient banner, the Palio (July 2 and August 16). But it's an ultra-modern convenience that takes travellers there, in delightful comfort: the circle-tour busses, with radios, desks, translators, bars. In London, one can tour all the Wren churches in a single glorious day—St. Paul's to St. Magnus the Martyr to St. Peter's Cornhill, where Mendelssohn once played the organ. Then, after the last Grinling Gibbons carving: full dress for evening—few capitals will glitter like London through June 1956.

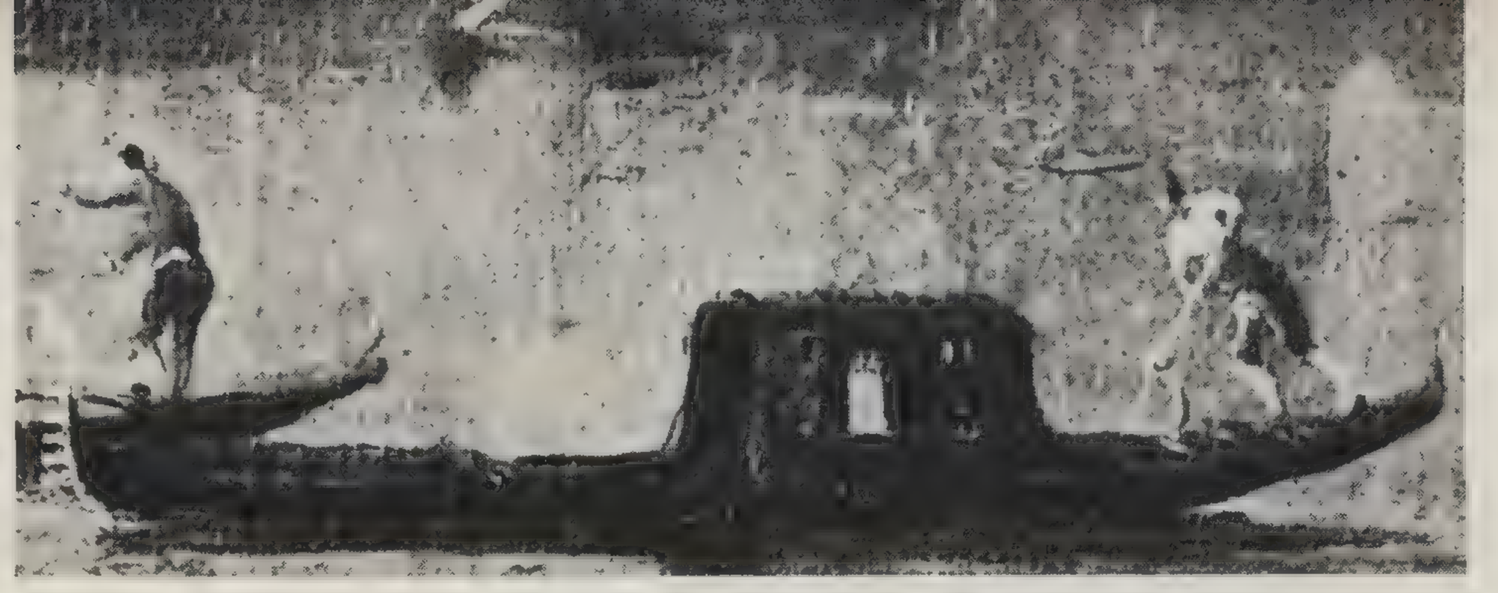
Even a European hotel key opens on lovely contrasts, from the French *relais* with its floral wallpaper, rough sheets, and squeeze-on bed lamps, to that stronghold of white-and-gold romanticism and roses—the Ritz, Madrid. And at Portofino, a little room with a view looks over miles of the heavenly Italian coast south of the Riviera dei Fiori. The lures of Paris fashion were never so alluring as now: opposite, the veiled, new hat, as flattering as mascara—here, by Balmain, of black silk taffeta (in America for stay-at-homes: see left).





KEY TO PICTURES: PAGE 132





THE LURES



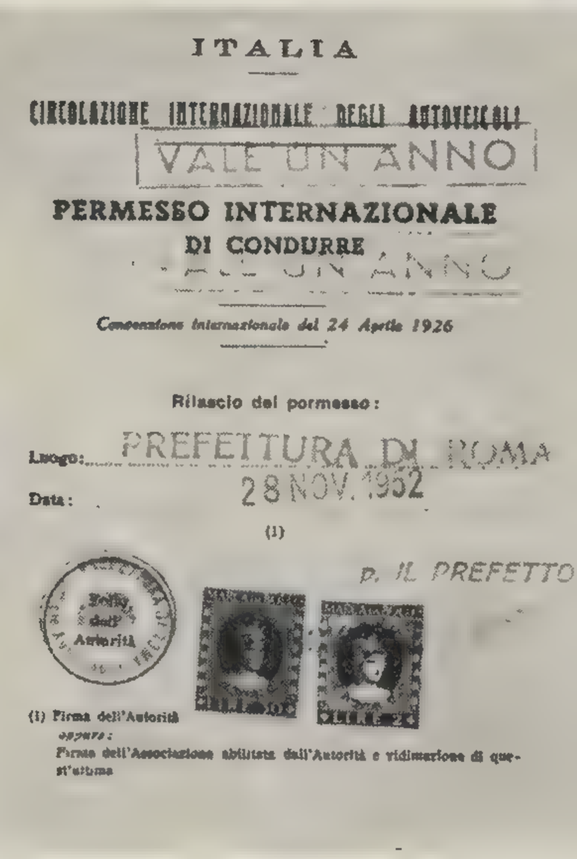
Now, Paris: of all the capitals, it's stayed closest to life. From the *quincailleries* to the Luxembourg Gardens, the human, personal touch prevails. The fiercely intelligent hardware takes it for granted that a city woman still rules the kitchen with her own hand—and the marvellous Punch and Judy of the Luxembourg still goes on for the children, the tiny silver trumpet still sounds closing-time.

All the Parisian lures involve life of one kind or another. The railroad in the Bois, still tootling visitors along as it has for years—remember that touching ride of President Loubet's in the film *Paris 1900?* The Carnavelet near the enchanting Place des Vosges—with Marie Antoinette's handkerchief, as real today as the tears shed in the Temple so long ago. The espaliered roses at the Bagatelle, and the Palais Royal Gardens, blooming not for yesterday's memories, but for our pleasure now. The street signs, keeping every legend alive from Saint Louis (Rue St-Louis-en-l'Ile) to the Liberation (Avenue du Général-Leclerc). And seen often in Passy, on the arm of elegant Dior suits—the classic string bags of Paris, carrying good bread, wine, cherries from the suburb of Montmorency.

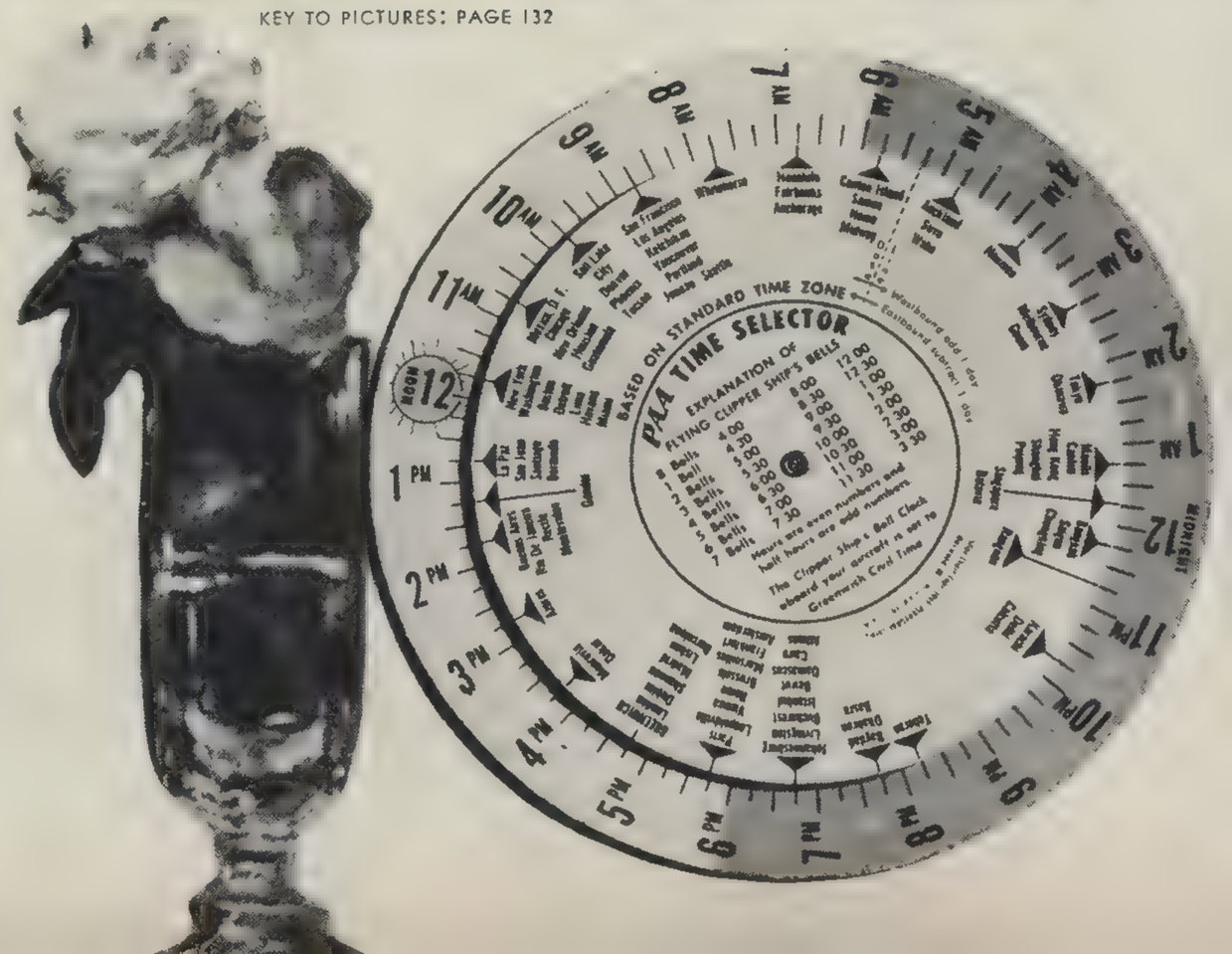
The stunning anachronisms of Paris are half its excitement. The witty insolence of the Corsican's crown (gold pagan laurels, in the David "Coronation" at the Louvre); Napoleon III's eccentric architectural jokes. The exquisite handmade flowers in the shop of Judith Barbier—and the raffish costume jewellery in the arcades near the Tuileries. The delicate *loup de mer fenouille* at the Méditerannée—and the Brasserie Lipp's hearty *choucroute*. The ancient calliopes (*orgues de Barbarie*) at the street fairs—playing for the same young people who listen to the jazz at the "Whiskey Go-Go" clubs. The Watteaus and other gems of the Louvre—and the tolerant acres of pictures that might well go to storage. (La Grande Mademoiselle once walked in these corridors . . . Steegmuller's book on Mademoiselle is required reading for Paris visitors this year).

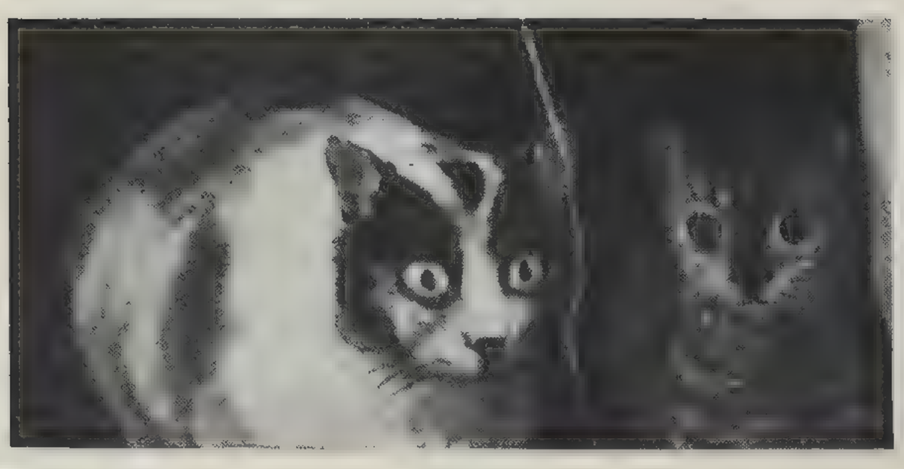
Venice: best seen the morning after Paris (the Orient Express will gladly oblige)—it's like hanging an Utrillo next to a Canaletto. One breathes life; the other is the breath of theatre—and *motoscaffas* can't spoil this magic, or even Katharine Hepburn quite convey it. One seems to dream the lovely morning sounds on the canals, the graceful lean of the gondoliers, the Lista di Spagna twisting from

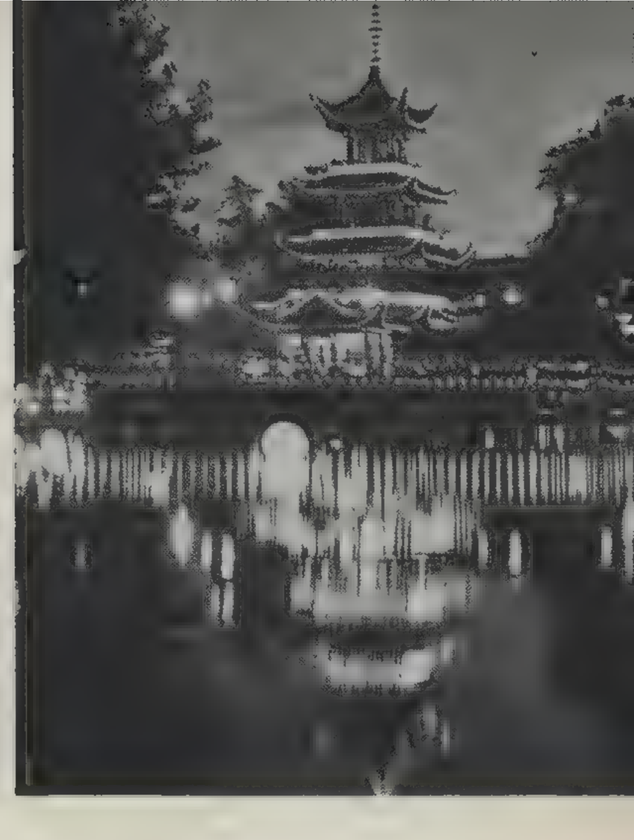




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Edinburgh Festival:
August 19-September 8.



San Marco to the station—like an assassin lurking along on the trail of a *doge*. Even the cats are conspiratorial—lean, very unlike the plump Spanish pets of Goya (above).

Other unforgettables: the *scampi* of the Adriatic; the good mussel soup; moonlight glides by gondola to the Casa degli Spiriti; glittering mornings at the Lido. Starting September 1 this year: the film festival, and the regatta—and the Biennale of art will still be on.

The traveller may have to be torn away from Venice (Byron did!). And the wonderful new Rapido speeds along the rails from Milan to Rome to Naples. Or, mosey slowly along the Brenta by car and see the Palladian architecture (pages 106-111). The international driver's license bulks big in the pocket—and the Vespa people have a game that teaches the rules of the Italian road.

Closer in history (and an hour earlier on Pan-American's time-wheel): Dublin, with its pure Georgian houses, and the Liffey. 1956 is Shaw's centennial year. The Punchestown race meet—that annual, animated event in Kildare—starts April 24. And the larruping Dublin Horse Show, with big Irish banks that neither horse nor man can see over, begins July 31. The famous greyhounds run at Clonmel (opposite, champions Paul's Fun and Jack A'Dandy).

In Edinburgh, this August: the Tattoo, stirring every heart in the floodlit night around the towering black fortress of the Castle. The fierce dances of the Highland Regiments, the bagpipes shrilling "Highland Laddie" (played at El Alamein), are as stirring as any drama in the world. Features of the Festival: Mozart; the Ramgopal Indian Ballet.

In Denmark, the guards march to the sweetest little seventeenth-century tune—one sees the King pulling back the curtain to watch them. And a single day might cover: Rosenborg Castle with the great hall full of solid-silver furniture. Pavlowa's costumes at the Theatre Museum. The Tivoli, a Turko-Danish fun fair with a symphony orchestra, an air of lime blossoms. And: the best sandwiches in all Europe—Danish Dagwoods, each one a smorgasbord on a slice of bread.



THE LURES

Beautiful magnet in Spain: the Escorial, an austere magnificence in the hills above Madrid, a pantheon fragrant with sun-warmed lavender and pine, under the strange, monastic spell of Philip II. In Madrid itself, the old Madrileño saying—"*De Madrid al cielo, y en el cielo un ventanillo para ver à Madrid*"*—still has moments of truth. Velásquez's genius never seems so gigantic till the Prado. The Gardens of the Generalife, in Granada, may send one on a search for other Moorish beauties (there's music in the Alhambra in June—Schwarzkopf and Casadesus were among last year's stars). And in Malaga, one lunches daily, gladly, on cold gazpacho, red mullet, rich white Malaga wine.

Fascinating in Italy: everything from the way a waiter peels an orange to form a flower—to the April countryside, when cold fanged mountains change to a wildly blossoming Arcadia, with lambs gambolling in green grass and shepherd boys piping on reedy flutes. The new Jolly Hotels (their motto: *Ospitalità moderna e signorile*) make remote, wonderful stopovers possible. At Mantua, for instance, Isabella d'Este's apartment—and the rooms of the dwarfs, which must be visited on one's knees! Everywhere: good grapes and (a real addition to a Martini) Italian olives.

And driving south from Paris, one can fall in love immediately with François Premier. Truly king of the Renaissance, a man of action, of great *galanteries*, sensitive perception—he brought Cellini and Italian art to France. His mark, the indestructible salamander, is on scores of châteaux—and his visage, recorded by Clouet (left), endlessly fascinating, still reflects in the faces of France.

**"From Madrid to Heaven, and in Heaven a little peephole to look at Madrid."*



JOLLY H S



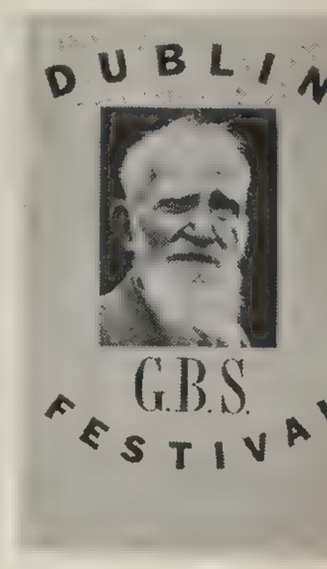


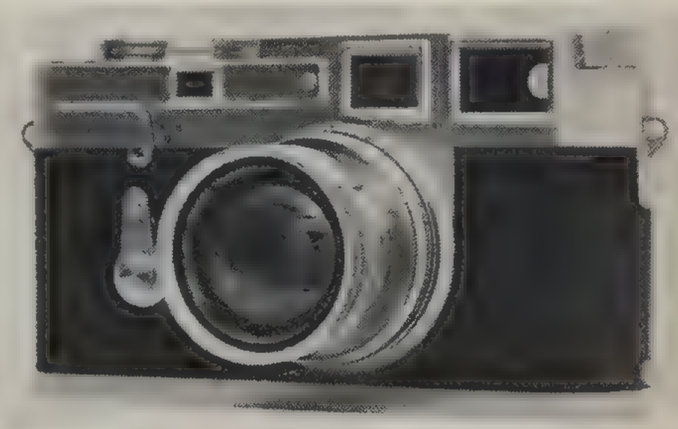
Now, from the deeply romantic look of Italy (see right!), along the French roads lined with "quivering" poplars, as Mauriac describes them—back to England. The charm of Brighton: lacy piers on dark brown sand, the follyful Pavilion of the Prince Regent, the Regency yellow at Hove. The Cotswolds are an amber, Elizabethan world. At Stratford, swans and a sunlit terrace where one dines early, before the play. (Which is where that camera, below, comes in useful!)

At Ascot, in June (and every day in the West End), the men blaze by—fabulously elegant. On Bond Street, there's Rowes, the shop where schoolboys get a smart sartorial start. And, in the length of little St. James's Street, one can develop a passion for English history. Byron "conjugated the cursed verb *s'ennuyer*" there. White's Club, with the bow window which gleams in so many novels. The ghost of T. S. Eliot's famous St. James's Street cat. And St. James's Palace conjures up sumptuous royal Levées—and the terrible fascination of Mary Tudor:

"The nightmare Life-in-Death was she
Who thicks man's blood with cold."

More cheerily: oarsmen of every country will arrive in Henley in racing colours for the June regatta on the Thames; one could go on to Glyndebourne for the Mozart immediately after. And in July, the Royal Rose Show will fill the grounds of Windsor with colour. A stop at Hampton Court on the way back is a must, to see the Great Grape, the eighteenth-century grapevine (the parent vines are still alive!) pavilioned under the windows of the "grace and favour" apartments of the royal pensioners. And the church at Stoke Poges (shades of Gray) still charms. Back in London: a dozen of the best Whitstable oysters at Driver's in Glasshouse Street—and thin buttered brown bread, and a pint of Black Velvet. Or plump Kentish strawberries, arriving fresh at the Borough Market.



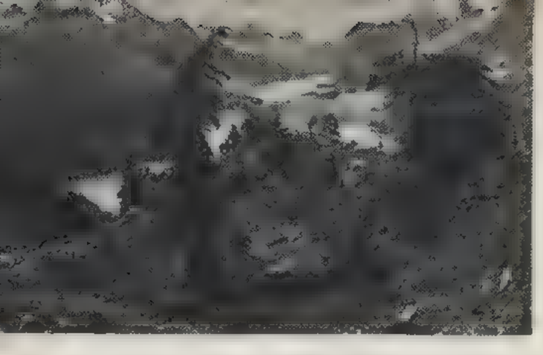


Royal Ascot Race Meeting:
June 19-22.

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Rembrandt Commemorative Exhibits: Holland, May 17-October 20.

THE LURES



Mozart Bicentenary: all summer, all Europe.

Quick list, in conclusion: Mozart ringing from Berlin to Milan—the Bicentenary. Vienna will have an enormous international celebration (starting June 2)—and even the Salzburg Marionettes will do *The Magic Flute*. After Mozart at Milan: Verona and the tomb of Juliet "for whom so many gentle hearts have wept and of whom the poets sang." Rome, then—nonchalantly beautiful in its looks and life; at the Pizzeria San Ignazio, a lovely blend of mandolins, *Soave*, good food, brilliant company. In Sicily: the topiary of LaFavorita, the *chinoiserie* villa of Lady Hamilton and Nelson; and Agrigento, surpassed only by Athens for its Greek ruins; almond trees in spring at Taormina, Edward VII's favourite retreat. Turkey: fireworks for Istanbul's summer celebrations; the thrill of Bursa, capital of the old Ottoman Empire.

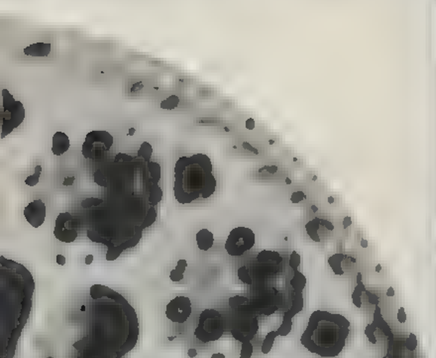
In Rotterdam and Amsterdam, the great Rembrandts, cleaned to sparkling for the 1956 exhibits. Belgium, and the majestic Brussels town hall; the old (1660) restaurant, Epaule de Mouton. France, for Norman cider, Dijon *tournedos foie gras*, the rich Mediterranean mayonnaise, *aioli* (take in the "garlic gossip" in the Marseilles cafés!). Then, Portugal: sweet cakes, feasting (September 8) in the Greek-drama aura of Nazaré. Finally: Chartres—and you may go to see the Rose Window, but you'll stay for the Tree of Jesse.

An American in Vienna: at right, Viennese fashions bought *in* America—golden cashmere sweaters, golden flannel skirt, all by Bernhard Altmann (details, facing page).









CARDIGAN JACKET, TWO-PLY CASHMERE: $43. PULL-OVER, $19. SKIRT, $15. SAKS FIFTH AVENUE; DAYTON'S; FROST BROS. BELT BY CALDERON, MM BAG, GROSSÉ PIN: ALSO AT SAKS FIFTH AVENUE.







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PARIS

HENRY CLARKE

AMERICAN FASHIONS

for wherever you go

To be used unstintingly
(even mercilessly) wherever you go:
the fashions here and on the next two
pages. They pack, hang out, look
correctly chic in any capital in the
world. (Any better definition of
international dressing? Or of exactly
what's wanted?) Proof: we photographed
these in four great capitals, and
they're at home in fashion as well.
This page: The sheath pure and simple,
black wool jersey with an artful
easing at the shoulder that marks it new.
Goes out mornings with a jacket or fur,
goes to countless little don't-dress
dinners, not to mention cocktails.
Here in London, en route (we think) to
drink tea with friends in Charles Street.
By Traina-Norell, about $225.
(The fabric—a British woollen.)
Lord & Taylor; Dayton's; I. Magnin.
Silk toque, side-bowed, by Emme.
Left: A coat that could be *the* coat
of any woman travelling light.
And it won't owe its owner a penny
by the time the summer's over.
Firm black burlap (yes, burlap) cut
very simply, with a deep pleat easing from
underneath either arm.
Scene here: Paris in the morning; the
local colour—flowers, and an officer.
Coat by Lassie Junior, $23.
Altman's; Hudson's; L. S. Ayres.
Sally V straw beret at Altman's.

LONDON

SILVERSTEIN

HENRY CLARKE

ROME

AMERICAN FASHIONS—

for wherever you go

Two suits that an American woman
might take to Rome, that a Roman woman
might buy in New York—and that either
might wear in Paris or London.
Left: The T-shirt suit, black knitted
double-weight cotton T-shirt fabric,
tailored with a cool but covered chic
that makes it city-perfect—
in this case, Rome-perfect.
It adds up (in the black) this way:
skirt and cummerbund ($12);
big-collared bolero ($13); sleeveless
ruffled blouse of Reeves cotton ($9).
By Sportwhirl, of Permathal-processed
cotton knit by Alamac. The costume,
Peck & Peck; Neiman-Marcus; Joseph Magnin.
Nice way to get the shade in any
country on the map—black straw sailor hat
wrapped in polka dots;
this, from Sally Victor.
Right: Good way to look—and, for an
American, a good way to look getting there.
Easy, semi-fitted suit that's wonderful
in motion—which is certainly its destiny.
Of greige (and what accessory isn't
the better for greige?) wool jersey.
Made in Paris and ready to wear
($155) at Bonwit Teller. Worn here—in
New York, as it happens—with an Emme hat.
Palter DeLiso shoes: Bonwit Teller.
Fine shade of stockings for greige:
Mary Grey's "Oriental Spice."

NEW YORK

FRANCES MCLAUGHLIN



PEOPLE ARE

...IN LONDON

The light beauty of the model for the new Coventry Cathedral, replacing the blitzed one.... Dilys Hamlett, a young actress set to play Ophelia at Stratford where Emlyn Williams will be both Shylock and Iago.... The sudden delight in roulette parties and the run on small green baize cloths for tea tables.... The savoury crossplay of clipped and drawling voices with John Clements and Kay Hammond in *The Rivals*.... The forthright "kitchen sink" school of youngish painters—John Bratby, Jack Smith, Edward Middleditch, Derrick Greaves—growing strong and quickly through the help of the Beaux Arts Gallery, a small gnomes' house in a mews off Bond Street.... *Morning's at Seven,* by Paul Osborn, the American playwright who manages skillfully the difficult art of writing about boring people without being boring, partly because he deals with his dullards with amusement, pity, and affection; in New York it was played off-Broadway last season.... Osbert Lancaster's illustrations for *Noblesse Oblige,* an anthology of literature on the "U-Controversy," or the distinctions between Upper-class speech and non-Upper-class speech; non-U *mental* for U *mad,* non-U *glasses* for U *spectacles,* and "the most favourite of all U usages, silence."

...IN PARIS

Suzanne Flon in a revival of her first success, *Le Mal Court,* a play which forms a shining frame for this young actress whom Jean Anouilh says is "not a comedienne but *the* comedienne." ... Balthus who is having his only exhibition in ten years, this time showing some of his snow paintings done at Morvan, a mountainous region where he lives alone in a Henri IV château, working twelve hours a day.... Roland Petit's newest detective ballet, "La Chambre," with a chilling set by Bernard Buffet, remarkably like the sordid room he occupied in his garret days before he could afford a Rolls-Royce; its main tinglers, Veronika Mlakar of the Munich Opera, as a vamp, and Buzz Miller, the American jazz dancer who is both dramatic and anguished.... The new exhibition of the artist, photographer, and poet, Guy Bourdin, whose pictures, as infinitely detailed as a mediæval illumination, are equally touched with humour; the most startling, violet cats on a red cushion, against a yellow background.

...IN ROME

The Piccola Scala, a new white-and-gold minikin opera house, backed up against the great Milan La Scala: at the opening gala, several women in *bouffant* dresses found themselves so firmly wedged into the narrow orchestra seats that they were forced to make the appalling sacrifice of *not* parading at intermission.... The most recent of the ducal painters, the Duke Peppo di Sangro, who recently showed a collection of surrealist portraits in which all his subjects have their backs turned. ... Milan's Theatre of the Fifteen, angeled by Count Theo Rossi di Montelera who has presented a series of new one-act plays by the fifteen most noted Italian writers; after every performance of three plays an evening, the audience votes its favourites, with, at present, Soldati leading the field, and trailing them all, Moravia.... The loquacious movie, *Senso,* with Alida Valli and Farley Granger, set in Venice in 1866, and the cameras managing never to focus on a canal or a gondola—it is all a charming eccentricity of its director, Luchino Visconti, who has been called "a monster of talent and culture."

TALKING ABOUT

...IN NEW YORK

The engaging pleasures of the new *Pygmalion* musical, *My Fair Lady*, starring Rex Harrison and Julie Andrews.... Irwin Shaw's *Lucy Crown*, an illogical but fascinating novel, carried by mesmerizing story telling and then let down, once the reader, out of Shaw's range, begins the awful job of thinking.... Seven records, all playing the theme of *The Threepenny Opera*, especially the one by the Dick Hyman Trio with the whistling bit and the one by Richard Hayman with the harmonica.... The sharp arrangement, beautiful and austere, of the sculpture by Gonzalez at the Museum of Modern Art.... The spring field of psychiatrist jokes, notably the one about the holidaying patient who sent his psychiatrist a postcard: "Having a wonderful time. Why?" ... *Middle of the Night*, by Paddy Chayefsky whose first Broadway play has a dozen small facets, all polished to reflect the universal heartaches, yearnings, and misunderstandings of what other people call average people.... *Bugles and a Tiger*, in which John Masters mentions the kind of man who "goes through life pushing doors marked pull." ... The hundred paintings, from the collection of Walter P. Chrysler, junior, ranging through five countries and four centuries, now at the Portland Art Museum in Oregon.... The effectiveness of CinemaScope 55, seen for the first time in *Carousel*.... *The Search for Bridey Murphy*, a book on reincarnation as confused as hash and, oddly enough, as popular—when one man bought one hundred and sixteen copies, the sales clerk, when questioned about the man's identity, said: "I don't even know who he was in his last incarnation."

...IN MADRID

The gambling game, *Mus*, which is actually a neat contest of liars, played by everyone, using a deck of cards, pictured with goblets, swords, gold pieces, and bats as in baseball.... The pair of married playwrights, each with a hit—Giuliana Arioli, a spirited blue-eyed Milanese who adapted *Proceso a Jesús*, and Joaquin Calvo-Sotelo, a witty lawyer whose drama, *Historia de un Resentido*, is playing in Barcelona.... The 100th anniversary of the Bank of Spain, owner of six portraits of former directors, all painted by Goya.... The enormous increase in the number of Americans in Spain, many of them living there, which means more big cars and more women drivers, and, unhappily, many more blue jeans.... Juan March, Spain's richest man, who has created a Foundation with a capital of $1,200,000, and 300,000,000 pesetas, to give prizes in the arts, sciences, and theology. ... The new Elizabeth Arden shop which opened with a swirl of parties.... The most fashionable of the small restaurants, La Hoja, where the first order is often a dozen small fresh oysters, just served with half a lemon the size of a grapefruit, and a Martini as dryly white as any in the world.... The press photograph of a simple American cotton dress, with the caption: "Fashion from the designer Montgomery Ward." ... The winner of the National Prize for Literature, *Ambassador to Hell*, by Torcuato Luca de Tena and Téodoro Palacios Cueto, detailing Palacios Cueto's eleven years as a Russian prisoner-of-war.... The *Casa Americana* where the American Library is busy all day with a procession of nuns, doctors, students, priests asking for reading about the United States, and especially with Spanish housewives and mannequins looking at fashions in Vogue.... The slogan advertising washing machines, in a Barcelona newspaper: "*Mas Tiempo para el Amor*," which translates as, "More Time for Love."

America's new travelling silks: close-printed prints



A six-page collection of prints, now—with this guarantee: wherever silk prints go, these go smartly. Smartly *and* newly: they're a part of a 1956 tendency toward closer prints —prints dappled or speckled and sometimes melted right into their own backgrounds to give an impression of colour rather than of "figure." And speaking of figure, nothing's easier on same than the taut-patterned print. *Left:* Black, brown, white silk surah—with the news of a bloused grosgrain-bound jacket over the cap-sleeved sheath. Costume, by Talmack, about $155. Straw mushroom, Dior-New York. Lucille bag. All: Saks Fifth Avenue. Costume: Hutzler's; Frost Bros. *Opposite:* Short-sleeved sheath and bolero—both, a tree-bark silk print, with side buttons. By Mollie Parnis, $115. Hat by Mr. Arnold, Bienen-Davis bag, Mosell jewellery: all, from Saks Fifth Avenue. Costume, also at Julius Garfinckel; Dayton's. The lipstick is "Whim"—Lilly Daché news.





Dappled silks: news in print

The new dappling prints that are a matter of tone rather than harp motifs. We like them in blending shades of brown – looking like shadows cast in a sunny jungle. *Opposite:* Soft-blown, bubbly print of beige and brown; airily cut—to wear evenings from now to November. By Galanos, of sheer silk. At Henri Bendel; Neiman-Marcus; I. Magnin. The black satin hair bow, rhinestone earrings by Eisenberg. Henri Bendel. *This page:* Very much this year's design, sleeved sheath and brief jacket of dappled beige and russet silk shantung. By Nettie Rosenstein. At Bonwit Teller; Hutzler's; Montaldo's. The print-wrapped Milan straw hat: Emme. Rosenstein hat and jewellery, gloves by Superb: Bonwit Teller. *Lipsticks:* Germaine Monteil "Red Fury"



Tangled flowers, feathered silks: news in print

Opposite: Flowered in a new way—closely—a dress that mingles taupes and browns. The dress, for afternoons in or out of coats, in a fabric that's a surprising stroke: soft silk satin. $195. Over it, and stretching far out in space, a rough-straw hat. Dress, hat, and jewellery: by and at Hattie Carnegie (the calfskin handbag is there, too). Dress and hat, also at Nan Duskin; Sakowitz. Lipstick: the new, creamy non-smear formula of Lucien Lelong—shade, "Grand Slam." *Right:* Printed closely, softly, with black and white speckles as fine as guinea-hen feathers—a costume of silk tussah. Over a bare-armed sheath there's a coat with heightened waist, flying panel—and a pair of deep side slits that offer more than a passing glance at the twin print beneath. This and the hat, by Dior-New York. All, plus the calfskin handbag, at Bonwit Teller. Costume and hat, also Julius Garfinckel; Best's Apparel.



Mrs. John Drexel III

Princess Pallavicini

THE TASTE FOR BLUE: INTERNATIONAL FASHION



Mrs. Hugo Gouthier

Mrs. Hugo Gouthier, Brazilian-born wife of the Brazilian Consul General in New York, uses blue as the high sash of a Traina-Norell black-and-white Empire dress. By and large, she wears the world's simplest clothes, the line invariably slender (she doesn't own a full skirt)—evening sheaths and pleasantly strict suits with French berets. *Mrs. John Drexel III*, British born, dark and slender, considers appropriateness the first law of chic and abides by it: crisp suits, big, beautiful evening dresses. Her blue ploy: a turquoise tweed suit, worn with a black chéchia (from Bergdorf Goodman), pinned with a gold and diamond brooch (a jewel that was made to her own design). *Princess Pallavicini* is slight, elegant, Italian-born. She chooses her blue from a fabulous collection of family jewels—in this case, an heirloom necklace and earrings of turquoises and diamonds. Her theme: close, almost severely narrow dresses; by day she adds rather extreme hats. Her evening dresses? Usually strapless sheaths.



The Duchess of Windsor



Mrs. Reinaldo de Herrera

THE TASTE FOR BLUE: INTERNATIONAL FASHION

The Duchess of Windsor dresses with intensely personal style; wears only what *she* likes, and as often as she likes. She took up the fashion of the cape (this one by Balenciaga) because she felt it suited her, has the Dior chéchia in five different colours. She wears her blue subtly: in the form of turquoise jewels blended with sapphires. *Mrs. Reinaldo de Herrera,* a Venezuelan, has very white skin, black satin hair, and wears blue with tremendous effect, as here: a turquoise and diamond necklace, earrings. She dresses from Dior (even to her hats), wears nothing but slender black by day; and by night, big, bare-topped dresses, red, blue, or white, with her fine jewels. *Mrs. Basil Goulandris,* a Greek by birth, wears her long black hair in a chignon, and her hats are seldom more than tokens. She dresses with deliberate restraint (at Mainbocher, mostly), as her looks supply the exotic. Her use of blue: a wrap-size stole over a black sheath. It's her only colour note—her jewels are black pearls in diamonds.



Mrs. Basil Goulandris





HENRY CLARKE

PARIS tailoring: Dior's softer effects

Echoing around the fashion world—the softness of the new day line at Dior, Paris.
Left: Tied for a slightly higher waist, a far softer line, Dior's city suit of navy-blue wool—with a new pretty arch to its collar that's flattering on an international scale. Organdie and straw hat. The suit, in America at Holt Renfrew of Canada. Copies later at Henri Bendel; I. Magnin.
Above: Dior invention—his coat with the short, arrowhead sleeve that rests, like a delicate detail, on the sleeve of the matching suit beneath. Both, of navy-blue wool. Coat and hat, in America at I. Magnin. Hat, also Henri Bendel. Both pages, photographed in Mr. Charles de Beistegui's Paris house.



HEIM. Heightened waist, flying panel—the plaid used: Prince of Wales.



HEIM. Princesse dress of grey flannel—pockets and waist high.



LANVIN-CASTILLO. Plaid dress; its short jacket going full tilt here.

CHANEL BLOUSING

Right: The Paris news of blousing—at Chanel. She elasticizes the waistband of the blouse invisibly, so that it's forever (and easily) in place. Suit of navy-blue wool crêpe. Revers, cuffs, gardenia of white piqué. In Canada, at Holt Renfrew.



DIOR CUT OF SHOE *Above:* Shoe with heel news—lower, Louis. Carbon-blue calfskin. *Below:* Pink satin evening shoe with inlaid strip of black leather panelling the heel. Delman-Dior shoes, designed by Roger Vivier, to order here at Bergdorf Goodman.





LANVIN-CASTILLO. Evening cape, all panels; for full or narrow skirts. In navy-blue faille.



LANVIN-CASTILLO. Suit with waist heightened by pocket tabs. Borders here, all knitted.



DESSÈS. Suit, completely pleated—or so it seems. Grey flannel with a flick of white piqué.



GRIFFE. Jacket cut straight to the waistband; flying-panel skirt (the newly active Paris suit-skirt?).



CHANEL. Blousing, slight but definite—easily the point here. Dress of black jersey.



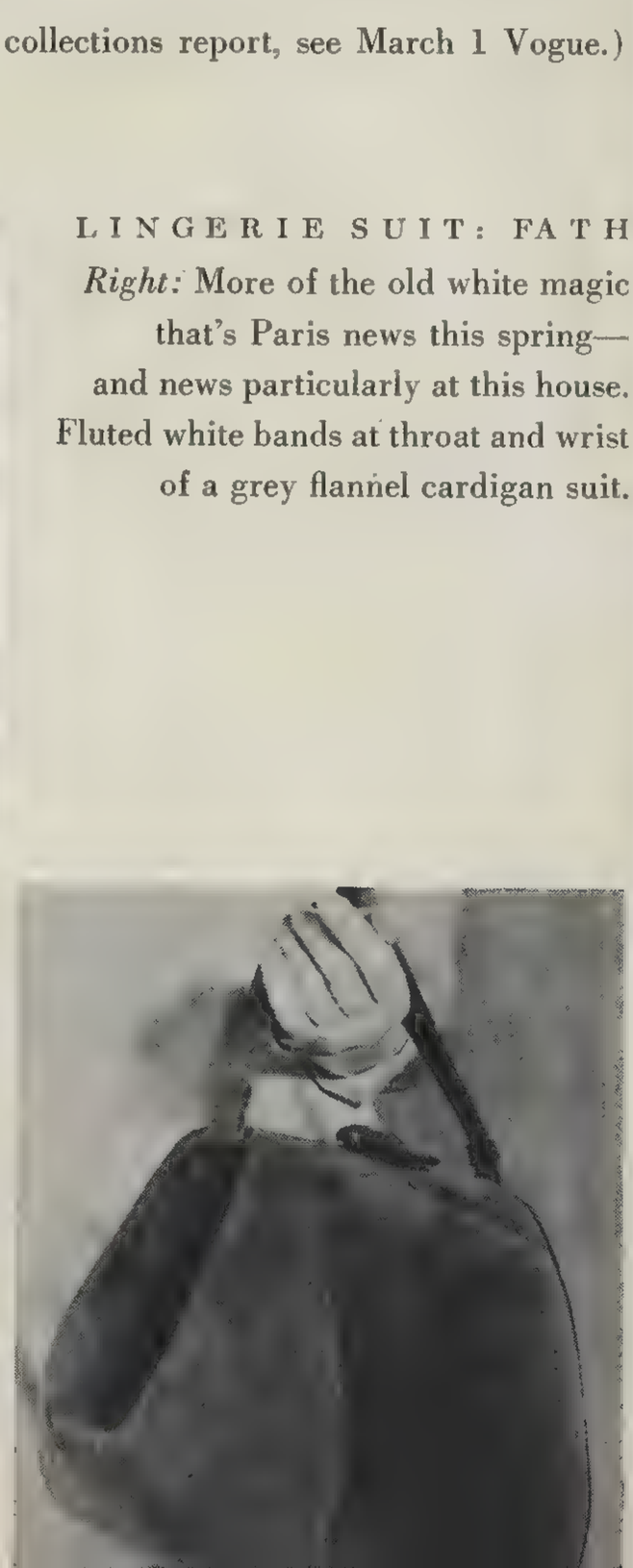
BALMAIN. Lilac tweed; violets on lapel; high-waisted dress beneath. At Bergdorf Goodman.

PARIS: second glance

(For a 20-page Paris collections report, see March 1 Vogue.)



LINGERIE SUIT: FATH
Right: More of the old white magic that's Paris news this spring—and news particularly at this house. Fluted white bands at throat and wrist of a grey flannel cardigan suit.



PARIS LEATHER NEWS
Right: Reversed calfskin in a new colour—linden: grey-green, it's a new neutral. Linden carryall here (shown at Balenciaga). In America at Saks Fifth Ave.
Above: Kerchief-shaped bag of caramel-coloured calfskin. Both bags by Winter. French kidskin gloves.

HENRY CLARKE







LONDON couture:

flowers growing in air

From the spring collections, ball dresses with that special brand of English chic—a kind of gentle grandness. Here, fresh-cut flowers, to float over the parquet of the London season.

Left: From John Cavanagh, a ball dress like the thinnest porcelain—bluebells embroidered on white silk organdie.

The little green sleeves—bands of velvet. A fragile, blow-away look, but the skirt is an entirely danceable length.

Above: From Ronald Paterson, pink and white carnations swirled on a misty white silk organdie ball dress, tied, almost sharply, with a long streak of dark green ribbon.

SILVERSTEIN



LONDON couture:

new diamond-cuts

Right: Diamond-cut skirt by Hardy Amies—a pale leaf-green tulle
ball dress, quietly disciplined down to the diamond points,
but borne out with such a to-do of petticoats,
that the dress seems *always* to be waltzing.
The misted shoulders, part of the soft new effect.
Above: The diamond-draped skirt, not by Watteau—
by Victor Stiebel, in an entirely new colour combination.
A side sweep of lilac corded silk swings back into the draped bodice;
and the great pleated skirt is of brown-dotted beige net
over a *mille feuilles* (count them) of brown net petticoats.

SILVERSTEIN





Red roses–

American beauties

in the city

Emi



New made-to-order fashions, to order in red—startlingly beautiful for spring. (Vogue introduced spring-red last year, and now it's a sure-fire fashion.)

This page: From Sophie of Saks Fifth Avenue, red—and the new narrowness that isn't strict (that's very kind, in fact).
Slim wool dress, softened with a tabbed peplum and white piqué. Made to order—and to wear from now on. Deep-set hat by Tatiana, also to order at Saks Fifth Avenue.

Facing page: Valentina's idea about red—simply this, it's a standout against any scene. How she uses it: as a woollen Empire coat, buttoned bosom-high, so deftly noncommittal it won't say no to an early morning—or a little dinner. Also to order at Valentina, the mid-heavy velours hat.

The grand silks:
prettier for red



Here, two full-evening versions of
one of the most flattering fashions
that ever slithered over a woman's head—
the Empire line. One to crisp, and one to drift,
across late spring and summer backgrounds:
in private houses, at Long Island parties,
galas in Europe, dances and charity balls.
This page: Deep red satin and chiffon,
that moves softly, like a dark rose.
Beautiful for a woman of any age.
A Bendel Original, ready at Henri Bendel.
Facing page: A dress both young
and beautiful—white silk organdie
sparsely dotted with black, shaped with a
crisp delicacy, buoyed on a great petticoat,
the Empire top of crimson chiffon.
Ready at Elizabeth Arden.





Sweater news from all over: in U.S.A. shops

Opposite: Paris news, the sweater that can pass for a suit jacket—and the beginning of an easy new international fashion. Smoothness is everything here: smooth-textured knitting and smooth tailoring. The sweater buttons low over the hips, easing over the skirt (or a city sheath) without a break in the line. Of navy wool, $45. White skirt of acetate-and-nylon crêpe, pleated to stay, $45. By Tricosa-Feder. Jay Thorpe; Himelhoch's. Lugene sunglasses. *Above:* New return to Shetlands—Scottish sweater of blue Shetland-and-lamb's wool. It's coming back on the fashion scene in great style: with a turtle neck, a look so tidy you might wear it with sheaths steadily (and scarcely at all with shorts). By Barrie & Kersel, $16. In America: The May Co., Los Angeles. *Right:* Italian entry—this sweater that's ribbed very finely from the top-rib down; the Roman columns have had a certain influence here! And the length is something quite new for over-sweaters—this one stops at the hips, but smoothly, so as to blend into the line of the skirt. By Spagnoli, of soft lamb's wool and Angora, soft lemon colour. $15. Linen skirt, by Sloat, Ingber bag, Hansen gloves: everything, Tailored Woman. Pompeii sunglasses.



RAWLINGS





International sweater news *continued*



Opposite: The new Paris sweater that stands in as a jacket—here a brass-buttoned version that's superb city fashion everywhere. The colour: one of the darker blonds. Sweater, by Korrigan Lesur, of Australian wool. $35. Blond British woollen flannel skirt, by Custom Craft. $18. Carol Stanley scarf. All, Henri Bendel. *Above, left:* American sweater crop—a red knitted wool jacket. It's useful with Empire dresses and slip sheaths in town; or *this* way on out-of-town weekends. Jacket, $30. Matching knitted wool skirt, $20. Cotton T-shirt, $6. All these, by Geist & Geist, from De Pinna. *Above, right:* New American blouse—soft fullness at the waist of a camel's-hair sweater that will go on endlessly. The cardigan's cable-stitched, a blond. By Stuart Lloyd, $30. Franklin Simon. Blond Irish linen sheath by Jerry Gilden, $13. This, and the beads: Lord & Taylor. *Left:* The oversweater as the Scots do it now—easy-going about fit at the waist, ending at the hips. The line's good with straightish skirts—plain or flatly pleated. By Pringle of navy-blue and white cashmere. $28. At Bonwit Teller.

THESE FOUR PAGES, PHOTOGRAPHED BY RAWLINGS AT ROUND HILL, JAMAICA, B.W.I.





FRANCES MCLAUGHLIN

Mr. and Mrs. Leonard Bernstein and their children live in a fast-rocking cat's cradle of musical and theatrical activities. Jamie Ann Maria, three and a half years old, has exact pitch, while her eight-months-old brother, Alexander Serge, has talents so far limited to crowing. Mrs. Bernstein, a delicate, ash blonde, was born in Chile, speaks with lilting, slightly-accented inflections; as Felicia Montealegre, she acts often on TV and occasionally on the stage. She is, incidentally, a fine pianist. Her husband, an intense, vividly energetic man of thirty-seven, shot into the public eye when he substituted, unexpectedly and brilliantly, for Bruno Walter as conductor of the New York Philharmonic in 1943. Since then he has conducted everywhere, from London to Israel. As a serious symphonic composer, he wrote *Jeremiah,* then switched to his flip and rakish rhythms for the ballet, "Fancy Free," which led in turn to the musical comedy, *On the Town,* and then back to symphony with *The Age of Anxiety.* Later he wrote the score for *Wonderful Town.* (Sometimes he is both piano soloist and conductor.) At this moment he is deep in four projects: the scores for a new symphony; for two musicals, one the Lillian Hellman version of *Candide,* the other called tentatively *Romeo;* and the TV script for the April 1 "Omnibus." "When I am with composers," he said recently, "I say I am a conductor. When I am with conductors, I say I am a composer." When anyone asks his secretary, she says, "He is busy."

THE WORLD OF JAZZ

Jazz, as much of an international constant as the American jeep (but different), was the subject of a superb exploration on a recent "Omnibus" TV program. Here are the script notes which Leonard Bernstein wrote, spoke, and played. In the following do-it-yourself version, records and his musical notations sit in for live music.

BY LEONARD BERNSTEIN

1 We are going to try to investigate jazz—only this time as music. Rather than following the usual historical approach—"Up the River from New Orleans," et cetera—we are going to investigate the musical "innards" of jazz, to find out once and for all what it is that sets jazz apart from all other music.

Jazz is a very big word; it covers a multitude of varieties, all the way from the earliest blues:

LEADBELLY, *Good Mornin' Blues;*

to Dixieland bands:

King Oliver Plays the Blues;

to swing bands:

BENNY GOODMAN,
1938 Carnegie Hall Jazz Concert;

to boogie-woogie:

MEADE LUX LEWIS, *Boogie-Woogie;*

to crazy bop:

The Immortal Charlie Parker;

to cool jazz:

LEE KONITZ,
Lee Konitz with Warne Marsh;

to mambo:

PEREZ PRADO, *Mambo #5;*

and all the rest. It is all jazz, and I love it all.

2 I love it for its:

A. Natural expression of my times and my country.

B. Frank, open, uninhibited expression. Even these days, at its coolest, or most restrained, it is still a personal, basic emotional communication.

C. Humour. Entertainment in the truest sense. It really PLAYS with notes. (We speak of "playing" Brahms—a term properly applied to tennis.) But jazz is real play.

D. Original kind of emotional expression. Never wholly sad or happy. Even the blues has a robustness and hard-boiled quality that never lets it become sticky-sentimental, no matter how self-pitying the words are.

[*One stanza blues by blues-singer, tough delivery.*]

BESSIE SMITH, *Empty Bed Blues;*

And the gayest, wildest jazz always seems to have some pain in it. Listen to this jolly trumpet, and see what I mean.

[*Hot jazz by trumpet with rhythm section.*]

LOUIS ARMSTRONG,
Ole Miss.

That is what intrigues me about jazz: it is unique, a form of expression all its own.

3 But I find I have to defend jazz to those who say:

A. It is low-class. But all music has low-class origins, since it comes from folk music, which is necessarily earthy. There has always been a certain shadow of indignity around music, and the players of music. As a child, I had to fight my family to be a musician, as did so many others. I don't blame my parents particularly for having balked at my jazz efforts. As I recall, I started out playing jazz by ear at the age of ten, banging out the tune with one finger of my right hand while playing any old notes with my left. Then, as my hands got bigger, I was playing the tune in octaves, which made it louder still. But by the age of twelve, I had begun to discover little wrong chords for my left hand. . . . As I say, I don't blame my parents if this is what they had to listen to.

By the time I was fourteen, I had formed a little band with a group of friends; this was the final indignity for my parents.

B. Players of music seem to lack the dignity of creators of music: the composing art is hallowed, whereas the players are only performers, *pagliacci,* mountebanks. This is especially true of jazz, which is almost completely a player's art, depending on improvisation rather than on composition.

C. Jazz is loud. But so are Sousa marches, and we don't hear complaints about them. And so is Brahms' *First Symphony.* Enough of that.

D. But the main argument against jazz has always been that it is not art. I think it is an art, and a very special one. But before we can argue about whether it is or not, we must know WHAT it is; and so I propose to share with you some of the things I know and love *(Continued on next page)*

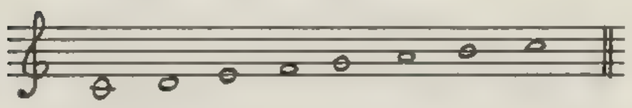
THE WORLD OF JAZZ *continued*

about jazz. Let's start by taking that blues we heard before and find out what it's made of:

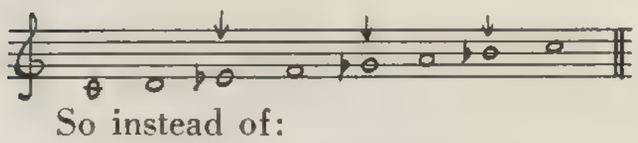
[*Blues played by small combo.*]
BESSIE SMITH, *Empty Bed Blues.*

4 Now what are the elements that make it jazz?

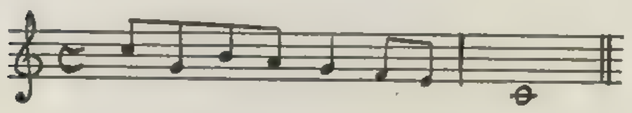
A. First of all there is the element of melody. All music is based on scales —major, minor, and so on. But there is a special one for jazz, which is a variant of the regular major scale you all practised as kids.



In jazz this scale gets modified three times; lowered 3rd, 5th, and 7th:



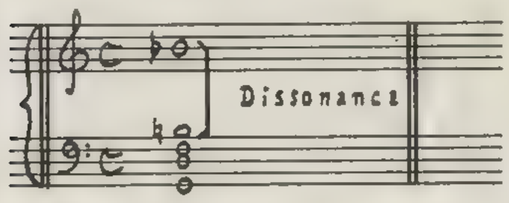
So instead of:



we get:

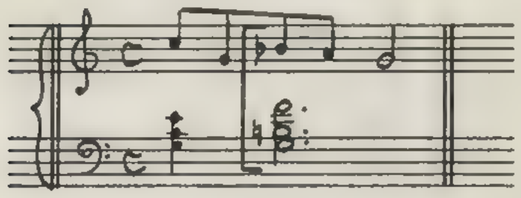


But this scale is used only melodically; in the harmony underneath we still use our old unflatted notes, and that causes a dissonance between the tune and the chords.
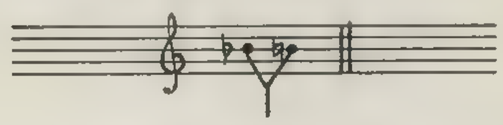


But this very dissonance has a true jazz sound.

[*Jazz lick.*]

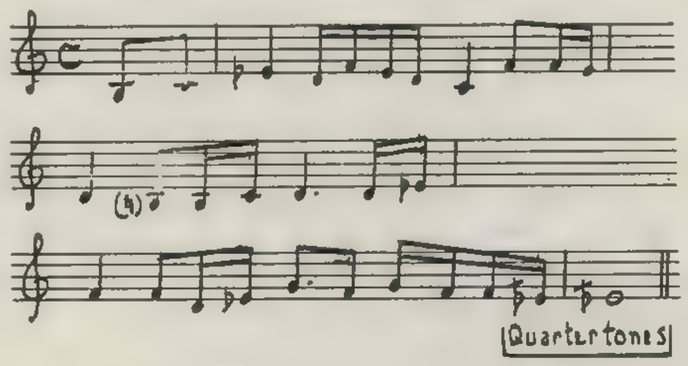


Jazz pianists are always using that dissonance, and there is a reason for it. They are searching for a note that isn't there at all, but lies somewhere between two notes; it is called a quarter tone. This comes straight from Africa, which is the cradle of jazz, and where quarter tones are everyday stuff. We can produce them on wind instruments or stringed instruments or with the voice, but on the piano we have to approximate them by playing together two adjacent notes—the two notes on either side of the quarter tone:



It's somewhere in the crack between those two notes.

Let's see if I can sing you a quarter tone. Here is an African tune I once heard in Tunis; the last note of it is a quarter tone:



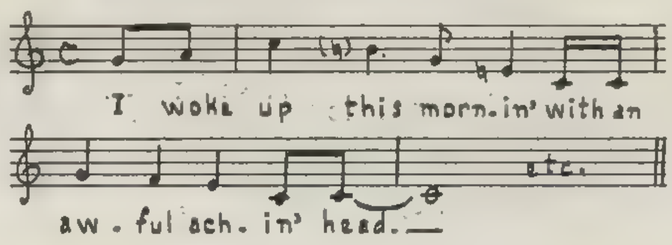
Sounds terribly out of tune; but it is a real note in another musical language. In jazz it is right at home.

[*Jazz lick with quarter tone.*]



Now, just to show how important these so-called "blue notes" are to jazz, let's hear that same blues played without them, just using the plain white notes of the scale.

[*Blues stanza—clarinet and rhythm.*]



There is something missing, isn't there? It just isn't jazz.

B. But even more important than melody in jazz is the element of rhythm. Two aspects:



The beat. This is what you hear when the drummer's foot is beating the bass drum, or when the bass-player is plucking his bass, or even when the pianist is kicking the pedal with his foot. All this is elementary; there are two or four of these beats to a bar, never changing in tempo, or in metre, from beginning to end of a piece. This is the heartbeat of jazz.

But more involved—and more interesting—is the rhythm going on over the beat. These rhythmic figures depend on something called syncopation—a word you have often heard, but maybe were never quite sure of. The best way to describe it would be as a heartbeat that goes along steadily, and at a moment of shock misses a beat. It is that much of a physical reaction.

Technically, syncopation means the removal of an accent where you expect one, or the placing of an accent where you least expect one. In either case, there is the element of surprise and shock. The mind and the body respond to this shock, either by compensating for the missing accent or by reacting to the unexpected one.

Now where do we expect accents? Always on the first beat of a bar, on the downbeat.

If there are two beats in a bar, 1 is strong, 2 is weak. Exactly as in marching: *Left*, right, *left*, right. Even if there are four beats in a bar, it is still like marching; although we all have two legs, the sergeant still counts out in four: HUP, two, three, four, HUP, two, three, four. There is a natural accent on ONE. Take it away, and there is a simple syncopation.

! 2 3 4, **!** 2 3 4

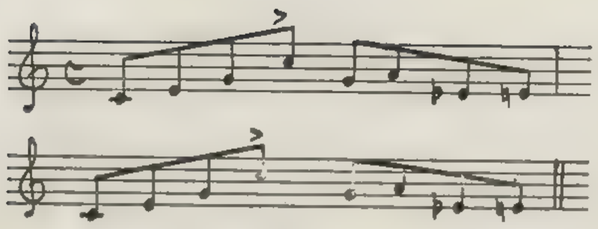
Or do the reverse: put an accent on the weak beats—2 and 4—and you will again have syncopation.

1 **2** 3 **4,** 1 **2** 3 **4**
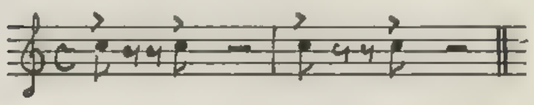
Now that we know the basic fact of syncopation, we can understand its subtler aspects. Between one beat and another lie shorter and even weaker beats; and when these get accents the shock is even greater . . . since the weaker the beat you accent, the greater the surprise. Let's take eight fast beats in a bar, and put a big accent on the weakest one, which is the fourth.

1 2 3 **4** 5 6 7 8

As you see, we get a pure rhumba rhythm:
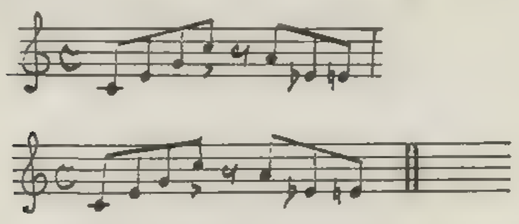


If we play only the accented fourth beat (plus the downbeat) we get a Charleston:



The strongest syncopation of all is obtained by doing both things at once: accent a weak beat, and minimize the strong. Example: in any group of four beats, the first is the strongest; so in a group of eight beats, the first and fifth would get the accents. Therefore, we will remove the fifth beat entirely, and put a wallop on the weak fourth; and we get:

1 2 3 **4** — 6 7 8, 1 2 3 **4** — 6 7 8.



It begins to sound like Congo drums, doesn't it?

Without syncopation, blues sound "square."

C. Well, that takes care of two very important elements: melody and rhythm. But jazz would not be jazz without its special tonal colours—the actual sound values you hear. The colours are various, but they mostly stem from the quality of the Negro singing voice. For instance, when Louis Armstrong plays his trumpet, he is only doing another version of his own voice. Listen to an Armstrong record and compare the trumpet solo with the vocal:

I Can't Give You Anything but Love.

You can't miss the fact that they're by the same fellow—and what a fellow!

But the Negro voice has engendered other imitations. The saxophone is in itself a kind of imitation—breathy, a little hoarse, with a vibrato, or tremor. There are all the different growls and rasps we get by putting mutes on the horns. There is a Harmon mute on a trumpet:

CLENN MILLER, *Adios.*

And a wah-wah mute:

CLYDE MCCOY, *Sugar Blues.*

And a plunger mute on the trombone:

TRICKY SAM,
New Black and Tan Fantasy.

There are many other colours deriving from Afro-Cuban sources, bongo drums . . . maracas . . . the cowbell:

PETE RUGOLO, *Jingle Bells Mambo.*

Then there are the colours that have an Oriental flavour, the vibraphone and the plucked bass:

RED NORVO, *Trio.*

These are influences that come to us from Indian and Arab sources via Africa.

So the special jazz colourations are very important too.

D. But we have still not exhausted our search for jazz elements. There is one more, which may surprise some of you who think jazz is not an art. I refer to form. Did you know the blues is a classical form, just as classical as the sonata form? Most people use the word blues to mean any song that is "blue" or torchy or low-down or breast-beating—like "Stormy Weather," for example. But "Stormy Weather" is not a blues, and neither is "Moanin' Low," nor "The Man I Love," nor even "The Birth of the Blues." They are all popular songs.

The blues is basically a strict poetic form transferred to music. It is based on a rhymed couplet, with the first line repeated. For example, Billie Holiday sings:

"My man don't love me, treats me awful mean.
Oh, he's the lowest man I've ever seen."

But when she sings it, she repeats the first line; so it goes:

"My man don't love me, treats me awful mean.
I said, my man don't love me, treats me awful mean.
Oh, he's the lowest man that I've ever seen."

[*Fine and Mellow.*]

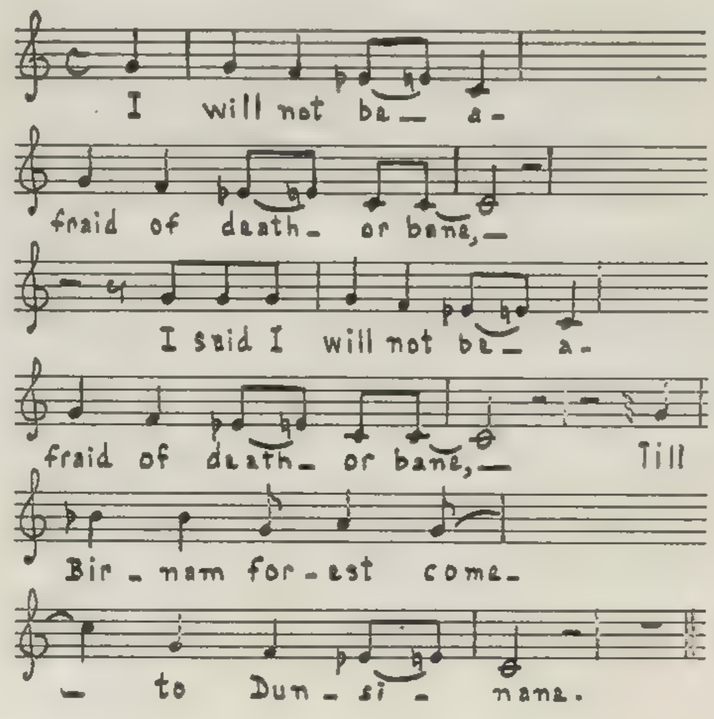
That is one stanza of blues. A full blues is nothing more than a succession of such stanzas for as long as the singer wishes.

Did you notice that the blues couplet is in, of all things, iambic pentameter? This is about as classic as one can get. It means that you can take any rhymed couplet in iambic pentameter—from Shakespeare, for example—and make a perfect "Macbeth" blues:

I will not be afraid of death or bane
Till Birnam forest come to Dunsinane.

It makes a lovely blues:

I will not, et cetera
I said, I will not, et cetera
Till Birnam, et cetera . . .



Now if you've noticed, each of the three lines gets four bars apiece—making in all a twelve-bar stanza. But the voice itself sings only about half of each four-bar line, and the rest is filled up by an instrument. This filling-up is called a "break." And here we have the origin of the instrument imitating the voice, the very soil in which jazz grows. Louis Armstrong improvising the breaks in a blues sung by Bessie Smith is the essential sound of jazz, from which all instrumental improvisation has since developed.

[*Bessie Smith and Armstrong—*
"Reckless Blues" using harmonium.]

E. Did you notice the instrument that was accompanying the soloists? It is a harmonium—that wheezy little excuse for an organ which we all associate with hymn tunes. It's especially appropriate to the blues, since the chords in the blues must always be the same three chords we all know from hymn tunes.

(Continued on page 142)

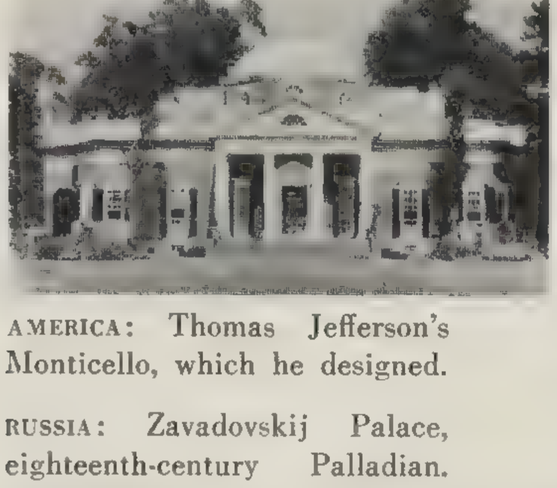


ANDREA PALLADIO: PORTRAIT BY PAOLO VERONESE

"A propriety . . . a medium between vigorous severity and licentious anarchy"—thus De Quincey described the varying combination of cubes, columns, and rotundas that mark the Palladian house. Now the Palladian style is in its fourth century of international allure and influence. Palladio lived from 1518 to 1580, designing mostly in Venice and the Venetian countryside. Excited by the mathematical elegance of proportion, he liked to measure classical ruins, to sketch their reconstruction. The fruit of this play with mass and line—his country houses and churches—set an architectural style which spread to Ireland and England, to Russia, the Scandinavian countries, France, to middle Europe and to America. This diffusion is the theme of James Reynolds' book *Andrea Palladio* published by Creative Age.



ITALY: Villa Rotonda, designed by Palladio for himself.



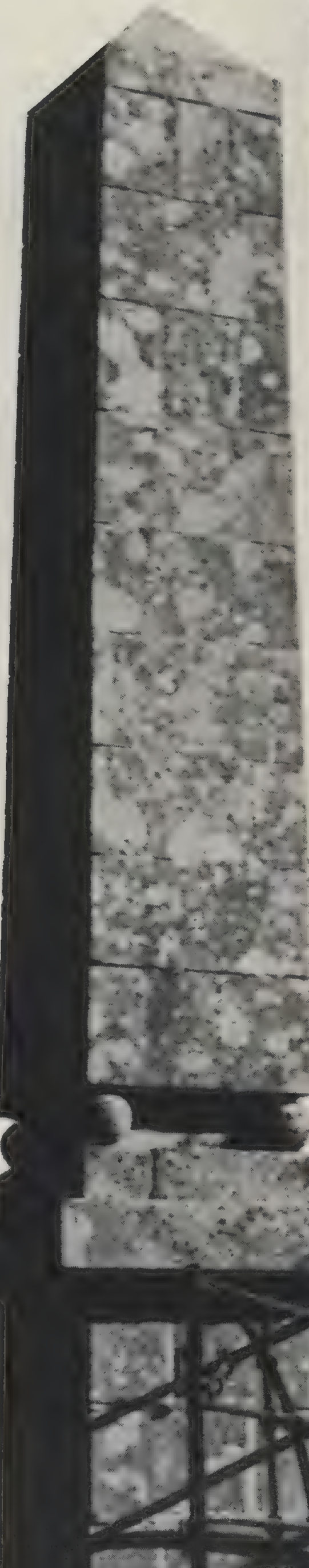
AMERICA: Thomas Jefferson's Monticello, which he designed.

CZECHOSLOVAKIA: the Troja Palace, with touches of baroque.





RUSSIA: Zavadovskij Palace, eighteenth-century Palladian.





Classic Palladian obelisk; one of a pair which marks the grazing grounds at Russborough.



ANTHONY DENNEY

From a central cube, with its magnificent entrance, Russborough's demilune colonnades curve lightly into two oblong wings.

RUSSBOROUGH

The celebrated eighteenth-century Palladian house of Sir Alfred and Lady Beit— set in a green fold of the Wicklow hills of Ireland

Russborough began as the heart's desire of a Dublin brewer's son, who later became the Earl of Milltown. Inheriting in 1741 the then enormous fortune of 75,000 pounds, he bought ten thousand acres of land and engaged the great Saxon architect, Richard Castle, to design for him a house grand enough to cast into a gentle shade all others in eighteenth-century Ireland. Recently Sir Alfred and Lady Beit purchased this famously romantic house and restored its graces—the superb rococo plasterwork, the dadoes and the parquet, the splendid mantelpieces. As in all Palladian houses the handsome proportions have endured. Seven or more years in the building, Russborough drew artificers from all over Europe; the Earl of Milltown commissioned the purchase of statues from Herculaneum, marbles from Sicily; and from the West Indies he ordered 14,000 pounds worth of Domingo mahogany to make doors and table tops. With the anticipatory zeal of an eager householder, he moved in before the place was finished and gave his first dinner parties in freezing glory with unglazed windows. Now, a happy cross between museum perfection and deep comfort, Russborough is having its second Golden Age. There the Beits, who lived until recently in South Africa, spend most of the year, sometimes quietly, often in an exuberant swirl of hunt balls, house parties, and Irish country gaiety. On the next four pages are some of the particular delights of the house and its encircling wooded park.

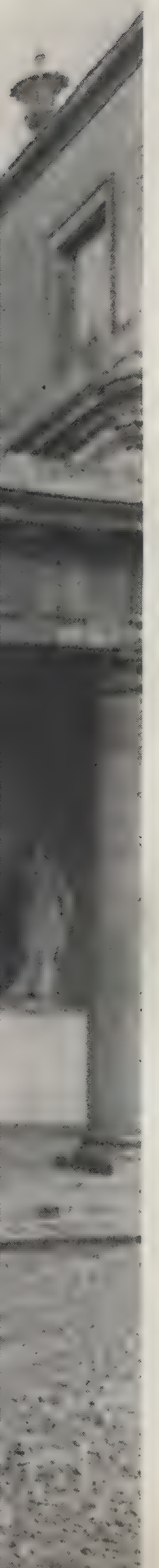




In the music room, inlaid pianos and a Russian rug



The Beits riding through the main gate with their dogs



RUSSBOROUGH *continued*

Beyond the rising sweep of Russborough's superb pedimented entrance, clustered in its central block, are the great formal rooms. In the drawing room, scrolled abundantly over walls and ceilings, are some of the rococo sugar crusts of plasterwork for which the house is famous; although designed probably by the Francini brothers, brought from Italy by Richard Castle, Irish plaster artists helped in the execution. Among these gentler excitements one matchless Goya holds the eye, a painting of Doña Antonio Zarate; and facing it, a Frans Hals. More paintings—a Vermeer, a Ruisdael, a Rubens, a Cuyp—hang in the picture gallery (below, right) against walls covered in crimson velvet which was bought in 1748 by the Earl of Milltown. Here the Beits and their guests gather, usually, before dinner, standing in the pure crystal-filtered light of the Waterford chandelier.

Sir Alfred and Lady Beit

(left) standing in the half-moon curve of the colonnade. Lady Beit, a blue-eyed brunette, is a cousin of Nancy Mitford.

The Wicklow countryside rolling away from Russborough



Russborough's crimson picture gallery





The great hall, white with brave markings of gold



The library: leather chairs, mahogany bookcases, old maps

RUSSBOROUGH *continued*

Gold leaf illuminates with startling brilliance the white walls of the great hall; this was freshly applied by the Beits in the tradition of the British architect, Robert Adam, whose stucco workers started the rage for gilding in Ireland, thirty-odd years after the construction of Russborough. In this room Sir Alfred keeps most of his collection of bronzes, Meissen, and Sèvres. In the picture gallery (below, left) the tiered table holds a small group of Sèvres birds—among them, an American eagle. Hanging in the dining room, where conch shells and birds are the motifs of the plasterwork, are six paintings by Murillo, illustrating the adventures of the Prodigal Son. A final stamp of Palladian grandeur marks the soaring grey marble mantelpiece, with its bold head of Silenus swagged in vine leaves and fruit, symbols of pleasure and plenty.

"Virile and literally foaming foliations sweep up the staircase," wrote James Reynolds of this plasterwork (right) in the hall at Russborough.

Japanese cabinets and a Directoire table in the gallery



Murillos in the dining room on flame-pink walls



ANTHONY DENNY



Hair colouring news with an international flavour

More women are dyeing their hair now—but fewer women look it. That's the situation, internationally. In America and in Europe, something like twenty-eight per cent of the activity in beauty salons centres around hair colouring. But because the dyes themselves are far more subtle, the increase isn't apparent (in this case, what you *can't* see stands for progress). What shades are the favourites? Preferences vary markedly from country to country, we hear. In Scandinavian countries, dark hair dyes do surprisingly well. In Italy, titians and blonds are favourites. In England, most hair colouring has to do with the maintenance of blondness. In France, with maintenance of natural colour—and with endless experiment and innovation (example: the *coup de soleil*, which came to the U.S. as "streaking," and is now about as widely used as the telephone). And in *all* countries, now, there are women who have their hair dyed for reasons other than colour: for improvement of texture, in the case of wispy, delicate hair; for gloss, in some cases. No woman today is faced with the problem of hair colouring "growing out" during travels—many of the great names in beauty operate on a global basis, and the same products and methods she's had at home are likely to be ready and waiting for her in Capetown. Some travellers travel with their hair colouring "prescriptions" written on a piece of paper—a prescription that may include as many as four separate shades of dye. Ten or fifteen years ago, dyeing was a simple matter; generally speaking, hair colouring came in three distinctive flavours: vanilla, strawberry, and a shade of black as dense as an Indian wig in a school play. But now there are thousands of shades to mix and blend—each with various degrees of transparency and luminosity; each able to combine to form completely new "in-between" shades (to Vogue's eyes, the prettiest shades of all). And now at last, there's even a grey-coloured colouring for the woman whose hair is partly grey, but who can't wait to be decidedly grey. For more about hair-colouring news, see pages 138-139.

Facing page: A new ideal in hair colouring, internationally: in-between colouring like this.



New American haircut:

close softness and arrangeability—
cut in by way of three perfectly even
circular tiers, by Enrico Caruso.
The basis is a soft but resolute
permanent wave—more about this
(a Caryl Richards process), page 138.



PENN

May Britt



Elsa Martinelli



ITALY:

beautiful new exports

Coming out of Italy, on film, the beauties at right: three new names in the exciting Italian-film-star tradition. Also arriving from Italy for America's pleasure: some of the fashion here. *Top, right:* Tall, blond, with green-blue eyes, May Britt is exactly as Italian as Greta Garbo—but as it happens, this young Swedish actress has appeared only in films made in Italy. She'll make her first trip here on film in the Paramount and Ponti-De Laurentis epic of *War and Peace*—after which, the wager goes, her name will be a movie byword. White wool sweater with a handful of challis-flower embroidery: by Formenti of Milan. *Centre right:* Elsa Martinelli was discovered in Italy by Vogue, two years ago (she posed in Vogue fashions in Sicily). Now she's the young rage of Rome: *gamine*, gifted, barely twenty years old—a success, already, in American films: *The Indian Fighter*, with Kirk Douglas. Kerchief-pointed turtle-neck sweater herringbone-knitted in white wool, by Galleani. *Below right:* Fiorella Mari looks the picture of the young, fresh American woman, a look Italy likes—it's helped Miss Mari into some seven film rôles in Rome in two years. Now she's acquired a brand-new Americanism: her husband is American. Star-embroidered pull-over by Laura Aponte at I. Magnin. Sunlight brought from Italy. *At left:* a sweater that's a bubble-bath of colour—it's one of the frothy new wools made in Italy for the Gourielli Boutique in New York. This, and the striped velveteen pants, $45 and $40, respectively. Lipstick and nail polish, Helena Rubinstein's "Jazz." Amalfi sandals and Bobley jewellery at Lord & Taylor.



Fiorella Mari

HENRY CLARKE



ITALY Four Roman beauties,

in dresses from the new Italian Collections

These evening dresses from the Italian couture collections were photographed in Rome; soon afterwards, were brought to New York as part of a large collection of new Italian fashions, more than exciting enough to fulfill their mission—exciting American interest in Italian design. The clothes were shown at a party aboard the "Cristoforo Colombo," at other gala events, and on television. Seven distinguished Italian women volunteered to serve as models on the expedition—among them, the two young women on this page.



Countess Mita Corti

Countess Consuelo Crespi

WANDA GAWRONSKA



Countess Giovannella Ceriana Mayneri

Countess Consuelo Crespi is a vivid, dark-haired beauty, the former Consuelo O'Connor of New York. With her husband and two children, she lives in this house overlooking the Borghese Gardens in Rome. Count Rodolfo Crespi was one of the organizers of the Italian fashion-expedition; the Countess, who wears clothes beautifully, modelled. Here, she wears Fabiani's pink-and-white brocade dinner sheath. *Countess Mita Corti* has, besides beauty, a special sort of cachet that imposes itself on everything she wears—in this case, Carosa's magnificent ball dress of embroidered blue satin. Business takes her and her husband, Count Umberto Corti, from Rome to Mexico City each year; this year, she also took part in the Italian fashion-safari to the U.S. *Countess Giovannella Ceriana Mayneri* lives in this charming apartment in Rome with her husband, Count Ludovico Ceriana Mayneri, and their children. Serenely beautiful, she wears here Capucci's short evening dress of rose-red silk. Dress, in America at Neiman-Marcus; I. Magnin. *Princess Laudomia Hercolani* is tall, willowy, ash-blond, and one of the acknowledged beauties of Italy. She and her husband, Prince Andrea Hercolani, excel at sports—from skiing in the Dolomites to spear-fishing in the Tyrrhenian Sea. Here, in the Roman *palazzo* of her mother, Princess del Drago, she wears Simonetta's yellow satin ball gown.

Princess Laudomia Hercolani

Coming events in American travel

Glittering across both pages here, the car that was one of the biggest drawing cards at the General Motors "Motorama" show—the Eldorado Brougham town car. The brougham idea is Cadillac's new idea, and the experimental model here will be the matrix for a fleet of new Cadillac touring broughams that will be humming along the highways (on bright new sunburst wheels) before the end of 1956. And you might see furs like these through their great back-swept windshields—two light little jackets cut to fit any form of transit. *The white jacket:* A shirt of Indian broadtail lamb—for wool, silk, or linen sheaths, day or night. Emeric Partos design. Jacket, hat: to order. These, the bag: Bergdorf Goodman. *The black jacket:* A city jacket—Southwest African Persian lamb, Hollander-dyed, with moderation in everything: smallish collar, not-quite-long sleeves (for better glove-work), half-hidden buttons. Ritter Bros.; Joseph Magnin. Emme hat. *All jewels:* David Webb.

KAREN RADKAI





1. MR. PETER HENRICK, young American actor; the car, a Ford station wagon

The man in a raincoat*



2. MR. PETER DONAT of Canada, and U.S. television; the car, a Jaguar

PAUL HIMMEL



*CANADIAN SONG HIT—
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3. MR. KLAUS HOLM, German-American scenery designer in New York; behind him, a Mercedes-Benz.

The men in the raincoats (and the cars), here to prove that good design is international, good raincoats are driving coats, too.
1. Coat and car, American-style: compact, roomy, geared for travel. Lightweight coat, by London Fog, of Wamsutta shantung-weave fabric (cotton-and-silk). $35. At Lord & Taylor; Neiman-Marcus. Ford Thunderbird-inspired, four-door station wagon.
2. An English coat of white cotton twill, knee-length for driving. The two hard-tops: a Jaguar coupé, a Disney derby. Aquascutum coat, $50. Coat, hat: Lord & Taylor. Coat, also Neiman-Marcus.
3. West Germany's news: a cropped cotton gabardine coat, a hood hidden in the collar; a Mercedes-Benz with doors that open up—not out. Europe Craft coat, $30. Rogers Peet; Neiman-Marcus.
4. An Italian trench coat with plenty of room in the raglan shoulders and body, two layers of cotton poplin for maximum wind resistance. The racer: a Maserati, built for speed—235 km. per hour. Valstar coat, about $85. Whitehouse & Hardy; Neiman-Marcus.

4. DUKE UMBERTO PINI DI SAN MINIATO: Italian decorator in New York, with a Maserati car.





Travel plans: going smoothly, smartly

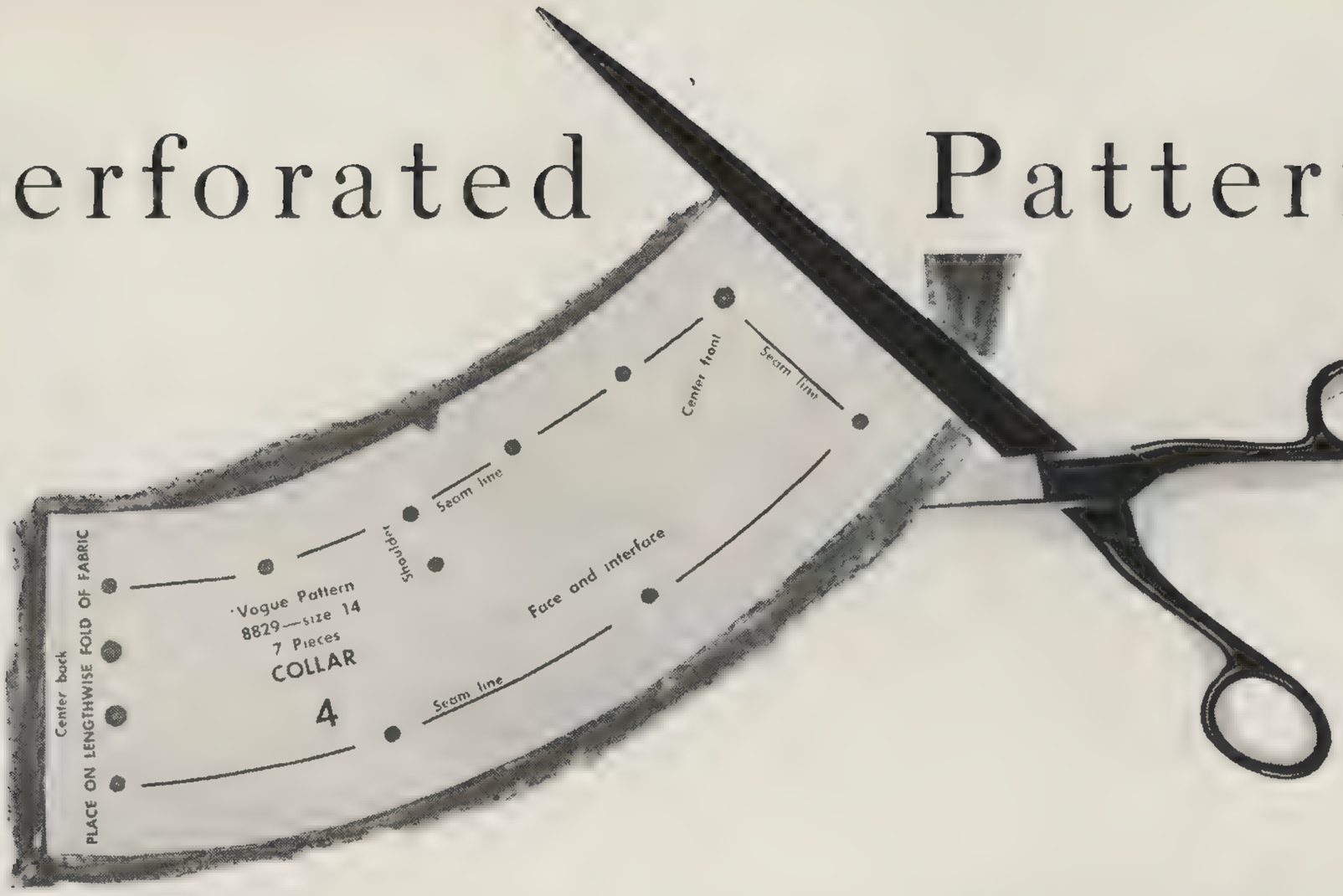
You might be going anywhere—short of the moon—and these two costumes could go the distance with you. That's their special fashion value: a kind of willingness to keep their composure in trying circumstances without looking the least severe about it. *Left:* A tweedy look—handsome tailoring, and a fabric that's a new fair-weather form of tweeds. It's a smooth, firm combination of Celanese Arnel and rayon, and it's useful a full summer long (especially since the skirt is actually a complete sheath dress). Costume, by Handmacher, in white-streaked brown. $40. Altman's; Frederick & Nelson. Organdie hat, a Balenciaga design for Gardner: Altman's. Cowhide bag: Lord & Taylor. *Right:* A fair-weather version of the tailored suits that are now in print—this one's cotton foulard, arithmetically neat in pattern and cut. The jacket could go sightseeing with sheaths. By David Crystal, $30. Best's; Julius Garfinckel; Montaldo's; Halle Bros. Kislav gloves, calfskin bag, Emette straw hat, Richelieu earrings: Best's.



The new Vogue printed and



perforated Patterns



The first 50 new Patterns in the shops

We introduced them in the March 1 issue: Vogue's new Patterns that combine both printed and perforated directions—for a clarity that's clear even to a complete amateur. Each piece (see above) is printed with the Pattern number, name of the piece, easy cutting-and-sewing directions. Perforations act as a double-check—and adapt to any system of marking as well. Shown here and on the next two pages, the first fifty new printed and perforated Patterns in the shops. A smart woman can build a wardrobe on the strength of them: for clarity, fashion, they're the best pattern bets in the world. *Left:* The city sheath perfected here—via the new Vogue Pattern that provides for perfection with printed *plus* perforated directions. (A belt helps out the fit at the back.) Vogue Pattern 8829, here in Moygashel linen. Blond accessories: John Frederics hat, linen bag, and a tall umbrella. The jewellery (fake turquoises), by Mosell. For blonds—clear, shining cosmetic colour: Revlon "Hot Coral" lipstick. *Details about the patterns here and following: on page 146.*



A flared coat with accessory-room at neck, sleeves. Vogue Pattern S-4687.

Slender coat, lightly fitted—Vogue Pattern 8835. A scarf lines the neck.



Empire news: a bell-skirted dress. Vogue Couturier Design, 904.



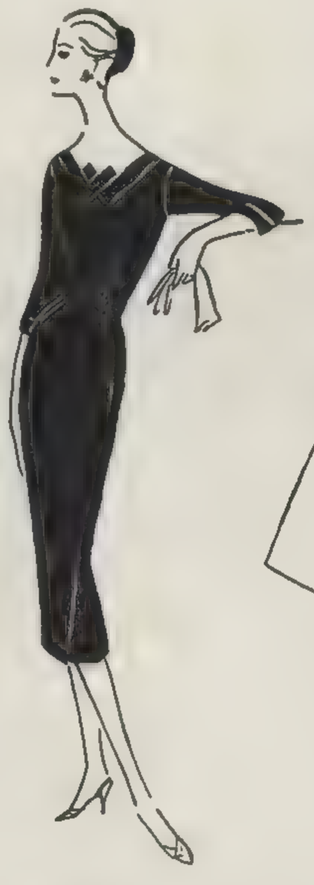
Vogue-Pattern idea: backswept fullness beautifying dress and sash. 8848.



Three-part Vogue Pattern: a sheath slip-covered with a rib-high blouse, bolero 8826.



Sheath 8840, a Vogue Pattern that keeps the buttons neatly under wraps



Sheath with a neckline that's a jewel in itself. From Vogue Pattern 8832.



An airy shirt dress (8827): the Vogue Pattern gives it easy raglan sleeves.



Sheath and side-slit, hip-long coat. Vogue Pattern S-4682.



Vogue Pattern 8843—a veranda sort of dress, linear but soft.

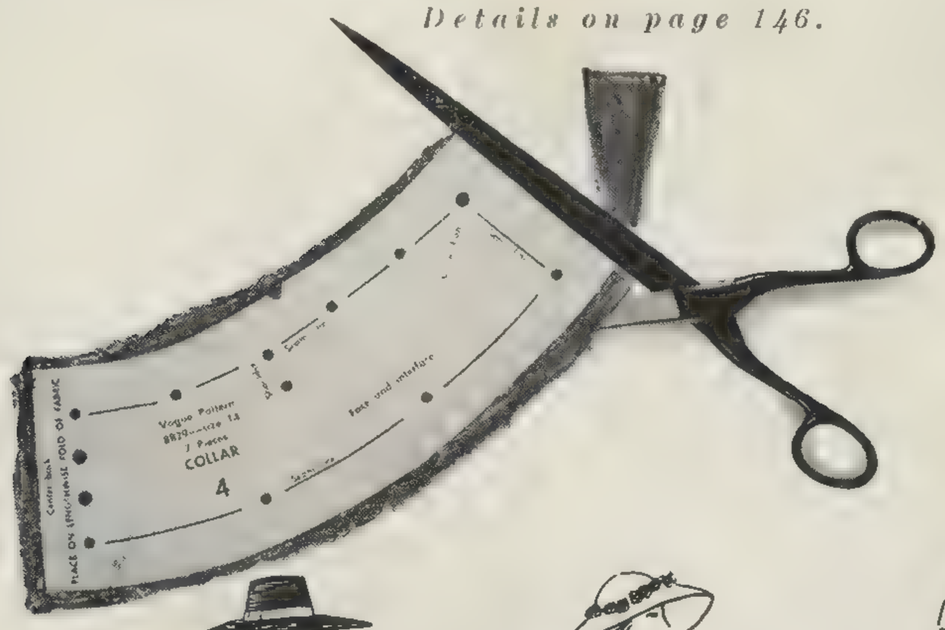


Costume cut on a plumb line, on Vogue Pattern S-4683: dress, jacket, scarf.

Continued

The new printed and perforated Vogue Patterns

Details on page 146.

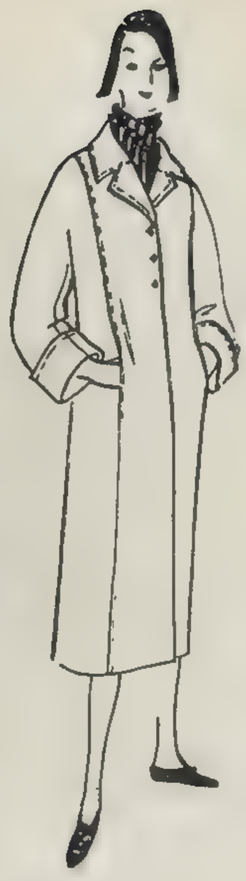




Deeply-collared sheath. A Paris Original Model, by Patou. 1326.



A junior dress with a neckline filler. Vogue Pattern 3641.



Country coat—Vogue Pattern 8833—slim, easy, high-buttoned.



Jacketed dress—a Paris Original Model, by Paquin. The costume. 1329.



Princesse dress—a Paris Original Model, by Jacques Heim. No. 1325.



Vogue Pattern S-4686: a summer-coat costume, the dress, a length of pleats.



New costume crop: a bolero with dress—from Vogue Pattern No. 8828.



A 3-in-1 Vogue Pattern: dress under blouse under bolero. It's S-4684.



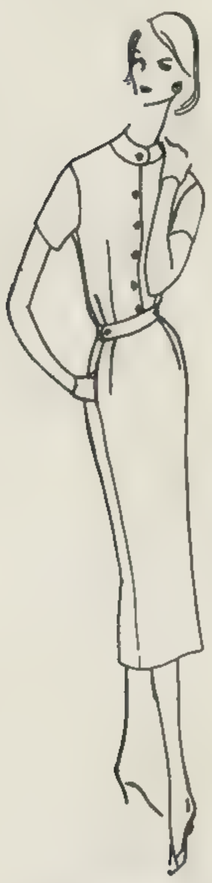
A good fit of suit—not too fitted. Vogue Pattern S-4688.



Sheath-and-bolero: a costume in a Vogue Pattern. This one is S-4685.



Unbelted sheath, in junior sizes; an easy Vogue Pattern to wear, to make. 3640.



One-piece dress that looks like two. It's Vogue Pattern 8837.



Dress, string-tied bolero: Paris Original Model, by Dessès. 1328.



Vogue Pattern 8839—spring suit with short bare-neck jacket.



Strapless dress buttoned under a bolero. Vogue Pattern 8834.



Shaped dress—a Paris Original Model, by Griffe. No. 1327.



Vogue Pattern sheath switch: a bolero tied on backwards. 8831.



Bloused jacket over a sheath. Vogue Pattern No. S-4680.



Vogue Pattern news: mid-summer sheath buttoned mid-way at front. 8823.



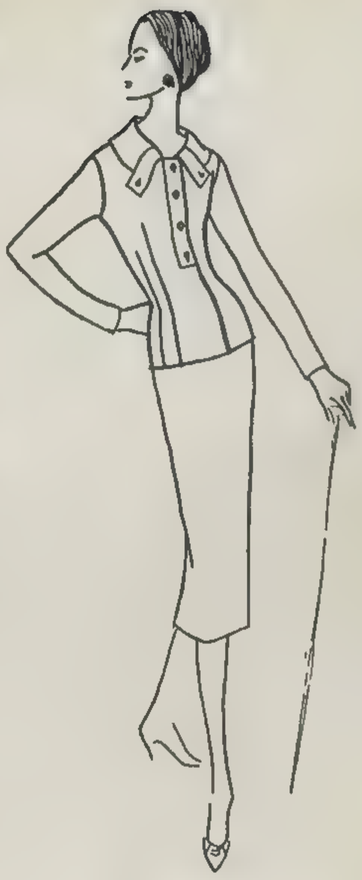
Dress and ascot: an easy Vogue Pattern fashion for spring. 8846.



8838—a good number for the beach, an easy Vogue Pattern dress, bolero.



Bare-armed dress and ruffled Empire bolero. The costume: Vogue Pattern 8847.



Vogue Pattern line, a fine suit line like this one. It's 8825.



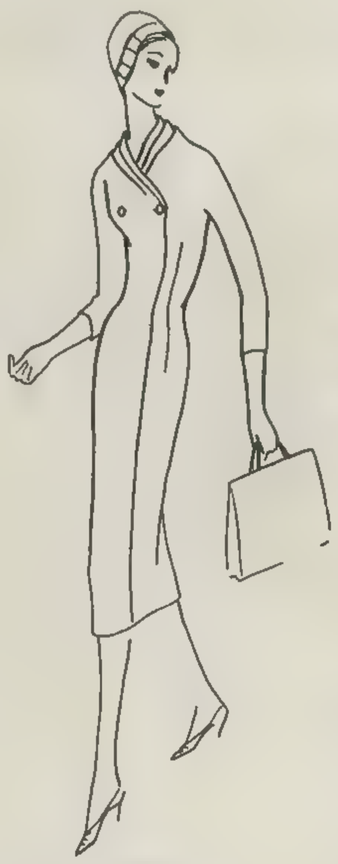
A Vogue Pattern made with ease, worn that way: dress, side-slit coat. S-4679.



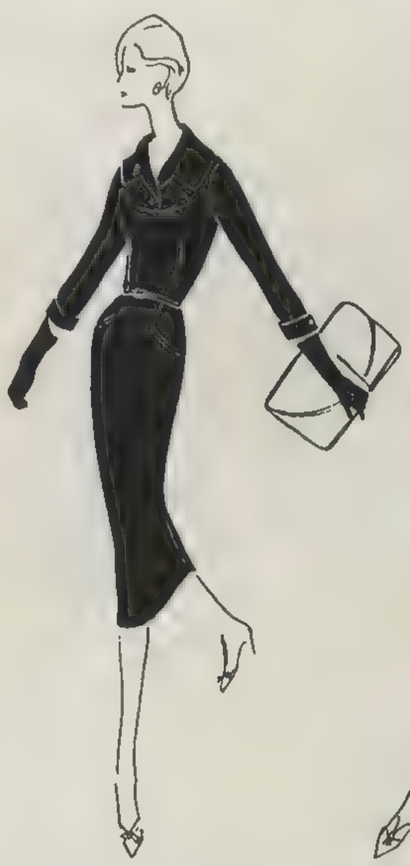
Separates, *this* easy, made from Vogue Patterns! Blouse, 8842. Skirt, 8841.



A Vogue Pattern dress—smartness quietly stated. This one, 8836.



Dress, 8824, buttoned wide and high—the new way. A Vogue Pattern.



A travel dress made from a Vogue Couturier Design, 903.



From one easy Vogue Pattern: two-piece dress, blouse, shorts—a wardrobe. 8845.

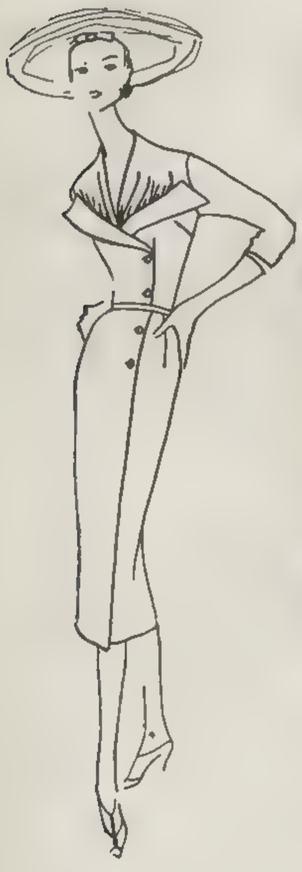
Dress 907, the skirt in layers. Vogue Couturier Design.



Pull-over jacket worn over lean pants. Both: Vogue Pattern 8844.



Bolero-suit news—with a skirt this full. Vogue Pattern 8830.



Slim city dress, widely revered: Vogue Couturier Design, 905.



Suit with quiet flare, and blouse: Vogue Couturier Design, 902.



A town sheath bloused at back. Vogue Couturier Design, 906.



Dress, coat, and a scarf. 1330. Paris Original Model, from Lanvin-Castillo.



Printed coat, plain dress: Vogue Pattern S-4681—a solid fashion plan.



Wedding news—a deeply folded train. A Paris Original Model, from Fath. 1331.



American success story: knitted cottons in the city

Vogue started it two years ago. Now estimates read: five million T-shirt dresses sold to American women to date—and that's only the beginning. Here, built on success, three new knitted cottons in city form (for a fourth, see page 72; more, next issue).
Far left: A checked shirt dress with enough dash for town, plus the right thermostatic adjustment for city air conditioning. By Jane Irwill, of black-and-white Permathal-processed cotton knit by Alamac. $10. Russeks; J.W. Robinson. Add this much belt.
Near left: Striped sheath—pretty pillar of strength. You could take it anywhere (on your back or in a suitcase), find it fresh-on-arrival. By Tween Jane, junior sizes. White and navy knitted cotton. $10. Dress, and Gage straw cloche: Russeks.
Below: Knitted cotton costume, two pieces you'll wear as one—and wear and wear. In fact, if you divide the price by all this costume's busy days, the cost works out to pennies. Black-and-white tweeded pull-over, black ribbed skirt, by Beldoch Popper. The costume, $17. This, the patent leather bag by MM, bracelet by Cadoro: all at Peck & Peck. Costume, also at Frederick & Nelson; The Broadway. Stockings by Van Raalte. Julianelli spectator shoes and the white and straw-coloured straw hat by Gage: from Lord & Taylor. All chairs, both pages, from the collection at Georg Jensen.

KAREN RADKAI



Walking tour: international shoes, stockings

WEST GERMANY: new stocking yarn



Italian opera pump: black suède with a silver tracery; handmade. There's an Italian lightness and softness of silhouette; but the fit's American—the last was developed especially for our feet. By Mr. Stanley, $35. Andrew Geller; J. W. Robinson.

West German news: stockings just perfected for export, of a synthetic yarn called perlon—90 gauge, 7½ denier. Except for the fine seam and pointed reinforcement, they're almost invisible. By Arwa, $10 for a box of two pairs. At Jay Thorpe.

English shoes—that might walk here comfortably. They're very British in attitude: sound, practical, in a nice light way. The tan textured calfskin would look smart with country tweeds of every nationality. Made by British Brevitt. $17. At Altman's.

ITALY: new flat pattern



ITALY: handmade opera pumps



ENGLAND: softer British brogues

Italian flats: good news with shorts, slacks, sports things, all summer. The interlacing air-cools them; the little heel is just enough. By Rangoni of Florence, for Amalfi, of black and white kidskin. $13. They'll be ready in April, at Lord & Taylor.

Swiss-shoe precision: a timeless look for evening, worked as meticulously as a Swiss watch. Red satin, with a bowknot over the filigree vamp, and that's all—except a fine heel, a superb toe, and a lovely connecting line. They're Bally shoes, $30 at Altman's.



GRIGSBY

SWITZERLAND: evening-shoe precision



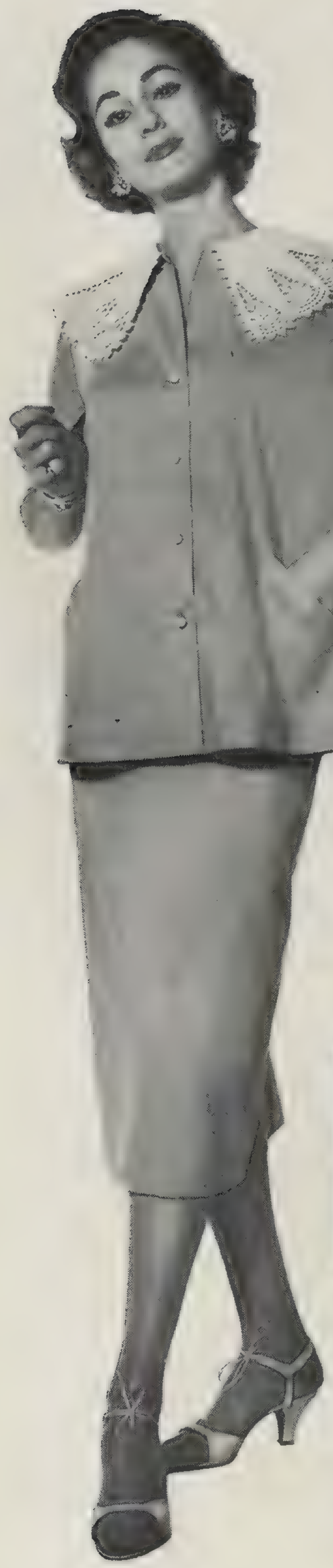
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CHANEL

Page Boy
FASHIONS

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TRAVEL LURES IN EUROPE

(Key to pages 62-69)

Identified here, to settle readers' arguments: the illustrations in Vogue's kaleidoscope of travel. They came from many sources: picture albums, professional *and* amateur; postcard collections; art-files of museums. In some cases (of particularly nostalgic editors!), old prints were taken out of their frames, and matchboxes and other memorabilia brought to light. (We decided to draw the line at pressed flowers!)

Page 62:
The harbour: Portofino, Italy.

The mediaeval horseman: a postcard memento of the mediaeval Palio, in Siena in Italy.

The croissant: from a French breakfast tray!

The Greek column: from the Temple of Poseidon at Sunium.

The "bobby"—from Police Headquarters, London.

Page 63:
Peach and pear: picked from trees in France.

The river: the Semois, in the Ardennes, encircling the fortress of Godfrey of Bouillon, leader of the First Crusade.

The hotel key—to a room at any Ritz in Europe.

Page 64:
#72 bus: leaving for St. Cloud, just outside Paris. (Catch it, any day, at the Place de la République!)

The gondola: detail from the Francesco Guardi painting, "Santa Maria della Salute," Metropolitan Museum of Art, New York.

Greyhounds: Irish champions, at an English track—Wembley.

The cooks: apprentice pastry-chefs photographed in Paris.

International driver's license: this, issued in Rome.

Roses in a vase: a detail of Manet's "The Bar of the Folies-Bergère," from the Courtauld Institute, London.

Time-wheel: Pan-American Airways travel-token.

Page 65:
Scots Guard: in full regalia for the Edinburgh Tattoo.

The pair of cats: seen in Goya's portrait of "Don Manuel Osorio de Zuñiga," in the Jules S. Bache Collection, Metropolitan Museum of Art, New York.

The glittering pagoda: one of the restaurants in the Tivoli park in Copenhagen, Denmark.

Page 66:
The palace: El Escorial, in the Spanish hills above Madrid.

American Express: sign of home around the world.

The waiter: at your service in cafés from Copenhagen to Crete.

Kingly portrait: Francis I of France, an oil attributed to Clouet, in the Louvre in Paris.

Page 67:
Dark eyes of Italy: detail from a Piero della Francesco fresco ("The Queen of Sheba") in the Church of San Francesco, in Arezzo, Italy.

Jolly Hotels: comfortable new way to see remote Italian towns.

The aisle of trees: Branham Park, near Leeds in England.

Englishmen at Ascot: dressed for the Royal Enclosure.

The swans: swimming at Stratford-on-Avon, England.

Dublin and G. B. Shaw: centennial celebration planned for summer.

The camera to record the trip: the smart new Leica M-3.

Toledo matchbox: carrying wax Spanish matches.

Page 68:
Mountain lakes: here, an Engadine scene in Switzerland.

Norman cider: bottles and glasses from an old Rouennais print.

Fireworks: going off over the Tower of Leander in the Bosporus, at Istanbul, Turkey.

The young Mozart: as seen in an old German engraving.

Rembrandt's Flora: detail of "Hendrickje as Flora," one of several Rembrandts the Metropolitan Museum of New York will send to Holland for the commemorative 1956 exhibits this summer.

Topiary garden: at the villa, "La Favorita," Palermo, Sicily.

Rose window: at the Cathedral in Chartres, France.

Verona memorial: for Romeo's (and Shakespeare's) Juliet.

Ox-drawn boats: in the village of Nazaré in Portugal.

Page 69:
Belgian pinnacles: on the Town Hall in Brussels.



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Discoveries in beauty



The beauty preparations here: all prepared to contribute something to the sandal season coming—namely, the best-looking foot possible. First product: news from the Paris laboratories of Ella Baché. Its purpose is to arouse the circulation in the area of the ankles and to attempt to reduce any puffiness there. Goes this way. A cream containing seaweed is massaged into the ankles for about eight minutes, and is followed by compresses that contain an activating lotion. The whole treatment is called "Chevilles Fines" and is orderable ($3.50) from Ella Baché, 24 East Fifty-fifth Street, New York 22. . . . For the next method, one applies in person—this is a treatment at the salon of Lucille Bouchard in the Hotel Delmonico in New York City. It's a massage course in the course of which every toe is expertly flexed, the arch is vibrated, soothed. A single treatment at the salon is $3.50. . . .



Now about the foot's surface beauty: there are bleach creams ready to work on the heels. . . . There's Revlon's "Frosted Prolife," designed to strengthen the nails. This silvery base-coat should always precede any coat of enamel, and should always be followed by "Supersealer." . . . And, cut out for pedicures: the little cotton squares called Coets—they're a perfect size to form little bolsters between the toes while polish dries.



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Mrs. Exeter's March 15 list

Whether she sticks pretty close to one spot on the globe, or travels around it, Mrs. Exeter—and her counterparts—will find in this issue a full share of right clothes for everywhere. (She's not actually named on any page—but she will see that her clothes-life has been very much kept in mind.)

Pages 61-69: First, a leisurely ramble around Europe, looking at the lures there, old and new. Mrs. Exeter may think, nostalgically, of at least a hundred others that could have been included (please, Mrs. Exeter—we're a magazine, not a book!). Or, if she's been in touch with her travel agents lately, she might make notes of places to see, before going on to draw up her clothes-list on the basis of this issue.

Page 62: The veiled new Paris hat, now in America—and very much in keeping for pretty nearly every Mrs. E. we know.

Page 69: Golden cashmere sweaters (sizes 34 to 40), but the figure involved should have the same nice slenderness as our model's.

Pages 70-73: Two fine items here. On page 70, a black burlap coat, in sizes 5 to 15. On page 73, a suit of greige wool jersey, for slender figures, travelling or no; sizes 8 to 16.

Pages 76-81: Prints that give pretty colour-impressions, instead of "figured" effects—Mrs. Exeter's sought them for ages. Several of these should suit her; sizes range from 8 to 20.

Pages 82-89: American and Paris fashions, and how some smart women of several countries feel about the new international taste for blue. The Dior coat on page 87 is a fashion for every Mrs. E., who operates at made-to-order prices. Ditto the Chanel dress, Fath suit, among the Paris news on pages 88-89. (On page 88, there's a new evening-shoe design from the Dior collection that looks like her—soft pink satin, no bareness at all.)

Pages 94-97: Roses, day and evening, to put new colour into Mrs. Exeter's life—in beautiful new proportions.

Pages 98-101: The new sweater jackets, on the first and final pages of this sweater story—the ones that concern Mrs. E. The navy blue, sizes 10 to 16. Taupe sweater: sizes 34 to 40.

Page 112: Hair-cut, hair-dye—read all about it, readers of this list.

Pages 118-119: Fur jackets cut for any form of transit—Mrs. Exeter's car or the boat that will take her abroad.

Page 122: Good buys, for women of any age (and take a look at the T-shirt cotton dress on page 128—it's another find).

Pages 124-127: Fifty of the new Vogue printed and perforated Patterns, many intended for Mrs. Exeter's dress-form. And she may start using one for the first time in her life—now that there's a pattern (Vogue's new one) that's clear even to a complete amateur.

Page 130: International shoe-and-stocking news, to fit any American woman's foot—the subject of this list included.



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Emme hat

PARADE

binds a basque jacket with braid, buttons it over a sundress with a neck that's deeply squared fore and aft. The fabric is . . .

FASHONERA

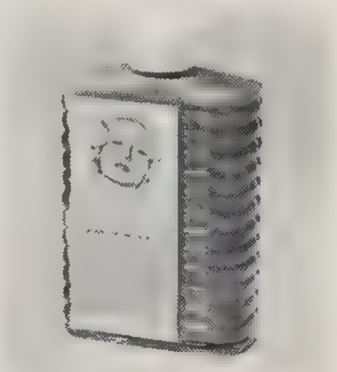
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Discoveries in beauty



ABOUT THE CURL THAT'S THE BASIS OF THE CUT on page 112: it's been waved by way of a process that gives an unfailingly *soft* permanent wave—but one that's as lasting as any permanent wave can be. The secret is a Caryl Richards formula; the skill is built in and should work with consistent success wherever it's used: in any salon in the country, or on any texture of hair. Two other advantages in the process: a fresh scent; a trick of not dripping while *in* the process.



A DARK BRILLIANCE is now a solution for a dark-haired woman whose hair is becoming grey and has become an indeterminate colour in the meantime. A creamy rinse with temporary colour that's lustrous, not purple-toned, is Clairol's new development. The shade, "Black Pearl." At salons.



WHIPPED TO A FROTH: a shampoo that cleans, tones up the colour, and polishes the hair—all in one sudsing. It's Lilly Daché's hair cosmetic, Coloramic Foam Glampoo, with twelve shades—each of which becomes a pretty cap of coloured bubbles. Altman's.



FOUR SHADES OF BROWN to make brown hair more becoming, are in a special formula by Tiz. Their "Brown Mist" is a creme-and-colour rinse to spray on after a shampoo. The lustrous colour lasts, without rubbing off, until the next shampoo. Bloomingdale's.

HAIR THAT SHINES is the best start for a coiffure—that's true, any season. For a composed look: take a small amount of Dusharme Wave Creme, smooth it between the palms, touch lightly over the hair. Result: silkier texture, undetectable control. Saks Fifth Ave.



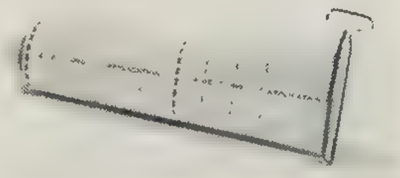
LANOLIN DISCOVERY is the name of this spray by Helene Curtis. Its lanolin ingredients were specially processed for the mistiest aerosol dispersal. All of which makes this an excellent discovery for fine-textured, flyaway hair that needs control and gloss, but can't stand additional "weight." Altman's.



A NEW SILVER POLISH for grey or greying dark hair is in the formula of DuBarry's cream rinse, Silverette. Sprinkle this on damp hair after a shampoo, comb through for an even tone, proceed to set. The usual extra rinsing out of a rinse: unnecessary. Altman's.



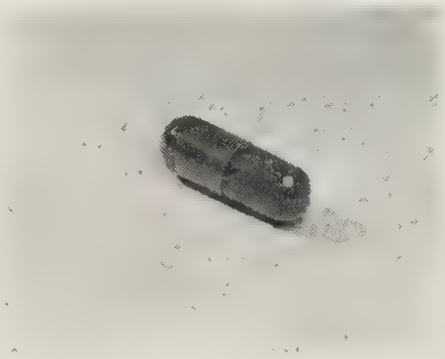
A MEASURE FOR COLOUR is stamped on each tube of Roux's Creme Color. Since fractional amounts of many colours are often blended to achieve a subtle shade, this ruler helps a salon technician to work out a formula, keep an exact record, blend it accurately at the next appointment. At salons.



A PEARLY LUSTRE can be given to white and grey hair with the cream hairdressing by Tiz, called "Whyte-'N-Gray." It's a lightweight control and a slight corrective for a yellowish cast without adding any colour of its own. This lustre, at Bloomingdale's.



A COLOUR IN A CAPSULE can give the basic hair colour more intensity, or a new colour accent—temporarily. Noreen makes fourteen capsule rinses, designated as "Super," with precise instructions for washing them in—and out of—the hair. These, at Macy's.



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Fish and Shellfish:

FIVE MENUS; FIVE RECIPES

The next two menus will appear in forthcoming installments of the new *Look and Cook Book*, by Lillian Langseth-Christensen and Tatiana McKenna.

Mr. and Mrs. John Watts, the authors of *Jesse's Book of Creole and Deep South Recipes*, devised the first menu, a typical New Orleans-Gulf Coast one, in which fish appears in more than one course.

DINNER FOR FOUR

SHRIMP COCKTAIL À LA BURGUNDY
Toasted crackers
CREOLE GUMBO IN BOUILLON CUPS
BROILED SPECKLED SEA TROUT
WITH SHRIMP SAUCE
BRANDIED PEACH FRITTERS
ASPARAGUS TIPS WITH BUTTER SAUCE
HOT ROLLS
CRAB SALAD ROYALE
WATERMELON SHERBET

BROILED SPECKLED SEA TROUT WITH SHRIMP SAUCE

4 or 6 speckled trout, 1½ to 2 lbs. each
2½ tablespoonfuls cooking oil
1 stick butter
1 medium-sized can sliced mushrooms
1 heaping tablespoonful flour
2 or 3 large or medium-sized shrimp, chopped
2 tablespoonfuls chopped celery
2 tablespoonfuls chopped parsley
2 tablespoonfuls Worcestershire sauce
½ small onion, scraped
⅓ cupful sherry
Juice ½ lemon
Salt and pepper

Split the whole, cleaned fish. Salt and pepper thoroughly. Place in a shallow baking pan atop 2½ tablespoonfuls of cooking oil and ¼ stick of butter cut into small pieces. (Be sure the oil has been spread well over the bottom of the pan before placing the fish therein.) Dot the top of the fish with another fourth of the butter stick and spread the butter over the fish with a knife. Place the pan under a low flame and broil the fish slowly, spooning the butter sauce over it occasionally. Add a bit more butter, if needed, to keep that in the pan from browning too much. When the fish is golden brown all over, it will be well done (without turning).

While the fish is broiling, prepare a sauce by boiling the heads and shells peeled from the raw shrimp in about a cupful of water to which you have added the scraped onion, minced celery, and chopped parsley. Simmer until the onions are tender. Strain and remove the liquor for the sauce. Blend the remains of the stick of butter with a heaping tablespoonful of flour over a low flame until absolutely smooth and then slowly add the hot shrimp stock to the mixture, stirring constantly to prevent lumping. Lastly, add the chopped shrimp bodies, juice from half a lemon, Worcestershire sauce, sherry, salt and pepper. Simmer until slightly thickened. (This sauce should not be as thick as heavy cream sauce, but like a thick gravy.) Just before serving, mix into the sauce the juices left from the broiler pan and stir well. Add a fresh teaspoonful of chopped parsley and serve piping hot in a gravy boat along with the broiled fish.

DINNER FOR FOUR

CLEAR BEEF BOUILLON
with sherry and profiteroles
SHAD ROE WITH SOUR CREAM SAUCE
(Rüdesheimer 1953)
PARSLEY POTATO BALLS
CUCUMBER SALAD
MARMALADE SOUFFLÉ
IMPORTED STILTON CHEESE
(Port wine)
WALNUTS AND TART APPLES
COFFEE

SHAD ROE WITH SOUR CREAM SAUCE

4 pieces shad roe (roe of two shad)
6 strips of hickory-smoked bacon
2 tablespoonfuls finely chopped carrots
2 tablespoonfuls finely chopped celery
2 tablespoonfuls butter
10 mushroom heads neatly sliced
Salt to taste
1½ pimientos neatly sliced
1 cupful heavy sour cream
½ cupful heavy sweet cream
2 tablespoonfuls lemon juice
4 tablespoonfuls Marsala wine

Plunge the roe into boiling water and simmer gently for three minutes.

Place the bacon in the bottom of the medium-sized shallow earthenware dish which will also be used for serving. This will keep the roe from breaking. Lay the roe on top of the bacon and cover with the mixture of finely chopped raw vegetables.

Melt the butter and pour it and the Marsala wine into the dish.

Put this preparation into the oven which has been preheated to 300 degrees. Roast until brown, basting frequently.

Mix the sour cream and sweet cream adding the lemon juice. Pour over the roe and vegetables and stir into the pan liquor without breaking the roe and allow this to cook only slightly. The sour cream sauce must not get too thick. Serve with parsley potato balls.

FORMAL LUNCHEON FOR TEN

ASPARAGUS
Brown butter, grated Parmesan cheese
SOLE DÉLICES
TINY NEW POTATOES IN JACKETS
(Chablis 1947)
LORETTE SALAD
(celery sticks, field salad, beets)
FLAMING APRICOTS
MOCHA

DÉLICES OF SOLE

12 large fillets of sole
½ lb. mushrooms chopped
⅛ lb. butter
1 cupful dry vermouth
Juice ½ lemon
1 teaspoonful grated onion
2 teaspoonfuls flour
1 pint prepared Hollandaise sauce
2 boiled lobsters, 2 lbs. each
½ teaspoonful vinegar
Salt and pepper to taste
Buttered waxed paper

Preheat oven to 375 degrees.

Place the mushrooms in a saucepan with enough cold water to just cover. Add the lemon juice, salt, a heaping teaspoonful of butter, and the grated onion. Simmer 10 to 15 minutes.

Meanwhile, butter an ovenware dish generously. The same dish will be used for serving. Fold the fish fillets lengthwise and arrange in the dish. Salt and pepper. Pour ½ cupful of vermouth mixed with ½ cupful of the mushroom sauce over the fish. Place buttered waxed paper over the fillets and bake for 20 to 25 minutes.

Slice the lobster meat and dice into small pieces.

Make a *roux* of 1 tablespoonful of butter and 2 teaspoonfuls of flour by melting the butter and when it foams adding the flour. Cook 2 minutes and slowly add the vinegar and all the liquid from the baked fish. Remove pan from fire to add each ingredient and stir until the mixture is smooth. Bring to a boil and continue cooking over a low flame until reduced to ⅓, stirring frequently. Cook about ½ hour.

Add the tomalley and the coral of the lobster to the sauce which has been strained and forced through a sieve to make a smooth paste. Mix with the Hollandaise sauce. Add the remaining ½ cupful of vermouth, minced mushrooms, and correct the seasoning.

Divide into two portions and keep hot in double boilers over hot water.

Mix the lobster into ½ the sauce.

Arrange the fish in a ring leaving the centre free to fill with the lobster piled in a dome. Blanket the fish with the remainder of the sauce. Glaze under the broiler until golden brown leaving the oven door open. Serve immediately.

The following menus are those of Mrs. Ezra Winters, head of The House of Herbs, Salisbury, Connecticut.

LUNCHEON FOR FOUR

ESSENCE OF TOMATO SOUP
with basil
CHEESE STICKS
COQUILLES ST.-JACQUES
GREEN SALAD WITH SLICED AVOCADO
FRENCH ROLLS
(Muscadet or dry white wine)
PLUM TART
COFFEE

COQUILLES ST.-JACQUES

1 pint bay scallops
8 fresh mushrooms
1 tablespoonful chopped parsley or
1 teaspoonful dehydrated parsley
Salt and pepper to taste
1 tablespoonful heavy cream
1 pint dry white wine
2 tablespoonfuls butter
3 finely diced shallots or
1 teaspoonful dehydrated young green onion tops
1 scant tablespoonful flour
Buttered bread crumbs

Boil the scallops in the wine and drain, saving the wine. Slice the mushrooms and sauté in butter, add the shallots and parsley and seasonings. Cook lightly, stir in the flour. Stir in very slowly 1 cupful of the wine mixture in which the scallops were cooked, add the cream and scallops. Pour the mixture into shells or individual casseroles. Top with buttered crumbs, dot with more butter. Run under the broiler until the tops are golden brown.

SUNDAY SUPPER FOR TWO

CRAB STEW SAVANNAH
ENDIVE AND CHICORY SALAD
FRENCH BREAD
STRAWBERRIES
(marinated in cognac and Cointreau)
over
VANILLA ICE CREAM
(whipped with cognac and Cointreau)
TOASTED POUND CAKE
COFFEE

CRAB STEW SAVANNAH

Into a large heavy pot put 1 cupful of heavy cream, salt and pepper to taste, the minced peel of 1 lemon, ½ teaspoonful of Worcestershire sauce to taste, 2 stalks of finely chopped celery, 1 teaspoonful mustard sauce, ¼ teaspoonful of dry mustard, or ¼ teaspoonful of warm lemon juice. Add the ingredients slowly and simmer until the celery is cooked and soft. Add 1 lb. of cooked crab meat and ¼ cupful of dry sherry. Bring to a quick boil and serve in soup bowls. Milk may be added to thin but remember that this is a stew and it is better quite thick. (If this is to be served as a first-course soup, rather than as a main dish, it may be thinned and less crab meat may be used.)

NEW BRITISH-AMERICAN HOSPITAL IN MADRID



The new British-American Hospital, shortly before its completion



Stanton Griffis, U.S. Ambassador to Spain in 1951-52. This portrait, by the Spanish artist Clemente del Camino, now hangs in the lobby of the new British-American Hospital in Madrid.

When Stanton Griffis arrived in Madrid in 1951 to take up his duties as United States Ambassador to Spain, the only hospital for the American and British community was a five-room apartment in a somewhat elderly Madrid apartment house. But already, the number of American and British residents and visitors in Spain was beginning to rise—from a mere trickle immediately after the war, to the present flood-tide dimensions. (Last year, over 200,000 Americans visited Spain.) British travellers were finding that their restricted pound allowance went farther in Spain than almost anywhere in Europe. American business firms were opening branches in Madrid. Already in the air was the U.S.-Spanish agreement of 1953, providing for American air bases to be built in Spain.

All this, Mr. Griffis saw, would soon overtax the facilities of the small existing British-American Hospital. A new one was needed, and he decided to launch the enterprise himself. The Spanish authorities donated a beautiful site in University City on the outskirts of Madrid, with a sweeping view of the Guadarrama Mountains, rent-free for fifty years. Money was raised from business firms and private contributors, American, British, and Spanish. All the silverware was donated by Conrad Hilton, whose new Castellana Hilton hotel was rising in Madrid.

Plans were drawn for a three-story hospital building of simple, pleasant modern design, and orders placed in the U.S. and England for the most up-to-date medical equipment. Construction was started during Mr. Griffis' term as Ambassador, and finished under his successor, James Dunn.

The new British-American Hospital in Madrid opened its doors in December, 1954. Its construction time of two years (speedy for Spain) won a bet for Mr. Griffis; he had bet his successor, Mr. Dunn, that the Hospital, started later than the new U.S. Embassy in Madrid, would be finished first—and furthermore, that five babies would be born there before the new Embassy opened. He won by a comfortable margin of six months, and several babies.

Now, after more than a year of operation, the new Hospital is securely established as a part of Madrid life. Nearly 2,000 outpatients have been treated, and almost 700 X rays taken. In its 21 beds, grouped in small, sunny rooms, each with its own private bath, 318 inpatients have been treated, and 79 babies have been carried home triumphantly from its cheerful nursery. (Of these, 54 have been American.) One hundred and fifteen operations have been performed in the splendidly equipped operating theatre.

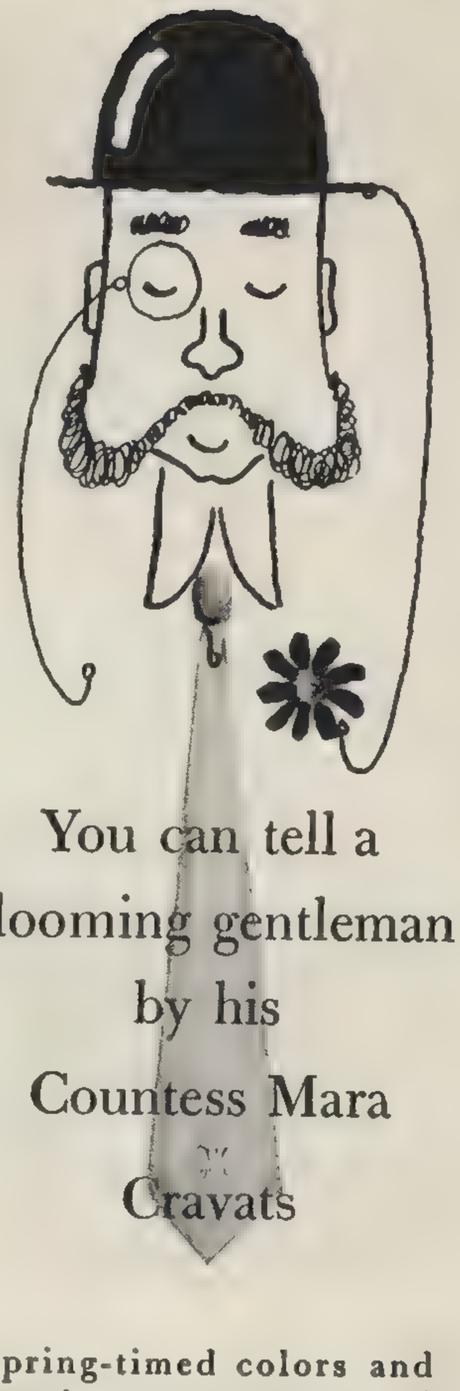
Although primarily planned for use by the American and British colony in Madrid, the Hospital is available to patients of all nationalities. Spanish patients adore it, but their relatives sometimes do not. The Hospital insists on visiting hours, and on having the nursing done by its own staff—eleven English and English-trained Spanish nurses, under the direction of a capable young British Matron, Miss Mary Wakeley.

Most non-Spanish patients admitted during the first year were suffering from one of two ailments: jaundice, and a kind of colitis known as "Madrid tummy," caused by over-sudden indulgence in the rich, delicious Madrid cuisine. (The Hospital's chef—a graduate of first-class Madrid hotels—cooks Spanish dishes on request, but in general he substitutes butter for olive oil, and soft-pedals the starchy foods.) Other cases have been more serious: a young Belgian medical student who contracted polio in Spain, and whose life was saved by the Hospital's iron lung; an Englishwoman who was brought 300 miles in an ambulance from a remote village, dying. Within an hour of her arrival at the British-American Hospital she was operated on for acute appendicitis, and she soon made a fine recovery.

The Hospital's switchboard, manned twenty-four hours a day in both Spanish and English, is often called on to give advice—not always medical—to harassed, non-Spanish-speaking travellers in Madrid hotels. By now, everyone on the Hospital staff is used to almost every kind of emergency. (An unusual one was presented by an eight-year-old patient from Texas, with whom the Matron had to communicate in Spanish because he didn't understand her English accent.)

The British-American Hospital's next goal is to raise money for air conditioning the delivery room; for a stand-by generator; for more X-ray equipment; and for an endowment fund. Since the Hospital is a non-profit organization, contributions for any of these purposes are welcomed. They may be sent to: The Stanton Griffis Foundation, British-American Hospital (Madrid), 15 Broad St., New York 5, N. Y.

In any case—if you plan a trip to Spain this summer, this would be a pleasantly reassuring addition to your list of addresses: British-American Hospital, Calle Isaac Peral y Calle del Limite, Madrid. Telephone: 34-67-00.



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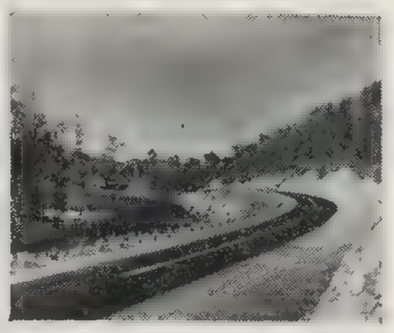
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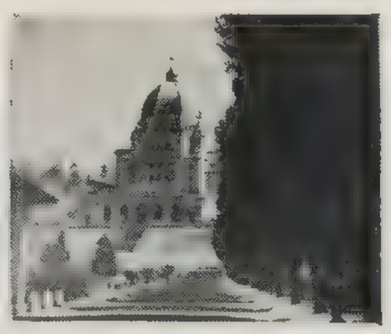




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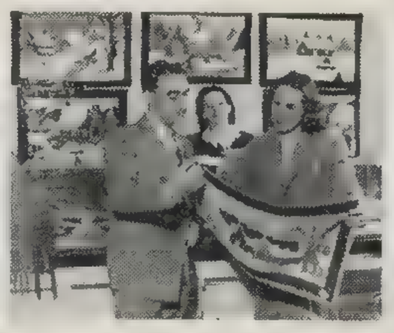
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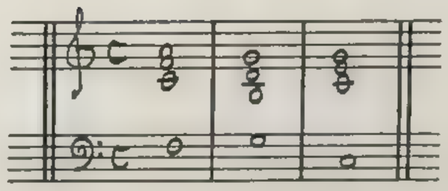
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La Province de Québec

THE WORLD OF JAZZ

(*Continued from page 105*)



This harmony must always remain in a strict classical pattern—pure and simple. Try to vary it, and the blues quality flies out the window.

Well, there you have it: melody, rhythm, colour, form, harmony. In each department there are special features that make *jazz*, instead of just music. Let's now put them all together, and hear a full-blown, all-out, happy blues. Oh, did you know that blues could be happy? Just listen.

PETE RUGOLO, *King Porter Stomp.*

5 By this time I've probably given you the impression that jazz is all blues—not at all. I've only used the blues to investigate jazz because it embodies the various elements of jazz in so clear and pure a way. But the rest of jazz is concerned with applying these elements we have just been talking about to something called the popular song. This, too, is a form; and has certain strict patterns.

Popular songs are in either two-part or three-part form; by far the most numerous are in the three-part. You all know the form, of course, from hearing it so much. It is baby-simple. Anyone can write one.

All you need is the first eight bars, really. This is called in the trade the "front strain"—and then the song is practically written. Because the whole thing is only thirty-two bars long. And once you have the first eight bars, you simply repeat them, making sixteen bars already.

And the last eight bars are again going to be the same.

That leaves only the third group of eight bars to be written. This is called the "release" or the "bridge"—and it doesn't matter if it's very good or not, since most people don't remember it too well anyway. The main thing is that front strain, the first eight bars.

Now take "Sweet Sue," for instance. There's as simple and obvious a tune as has ever been written, and a perfect example of the pattern I have just described. Thirty-two bars, and a classic forever. Easy, isn't it?

GUY LOMBARDO: *A Night at the Roosevelt.*
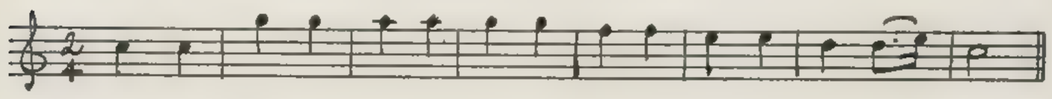
6 But "Sweet Sue" is still not jazz. . . . A popular song doesn't become jazz until it is improvised on—and there you have the real core of all jazz: improvisation. Remember I said that jazz was a player's art rather than a composer's; well, this is the key to the whole problem.

It is the player who, by improvising, makes jazz. He uses the popular song as a kind of dummy to hang his notes on. He dresses it up in his own way, and it comes out original jazz. So the pop tune, in acquiring a new dress, changes its personality completely—like many people who behave one way in blue jeans and a wholly different way in dinner clothes.

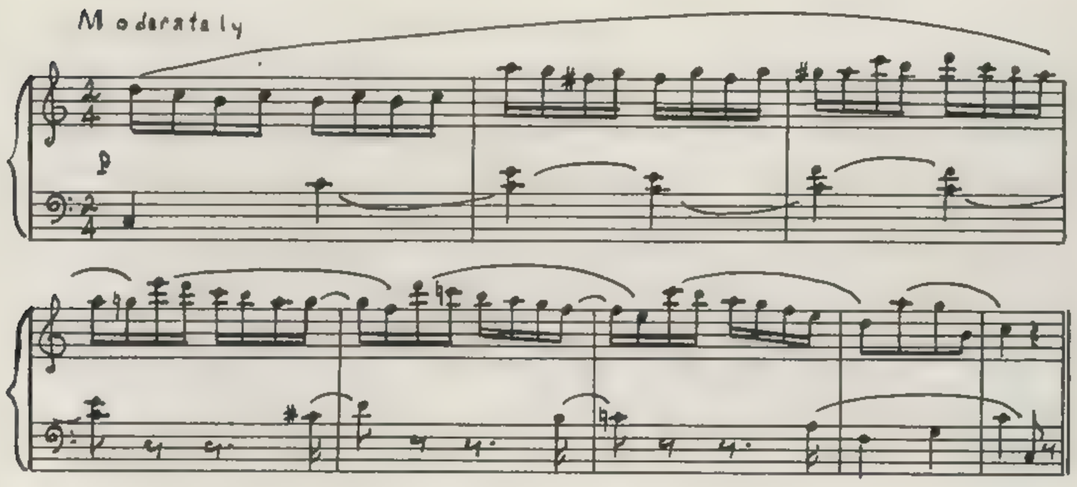
Some of you may object to this dressing up: you who say, "Let me hear the melody, and not all this embroidery." But until you accept this principle of improvisation, you will never accept or understand jazz itself.

What does improvising mean? It means that you take a tune, keep it in mind with its harmony and all, and then, as they used to say, just "go to town." You go to town by adding ornaments and figurations, or by making real old-fashioned variations just as Mozart and Beethoven did. Let me tell you a little about how Mozart did it, and then you may understand better how Art Tatum does it. Mozart took a well

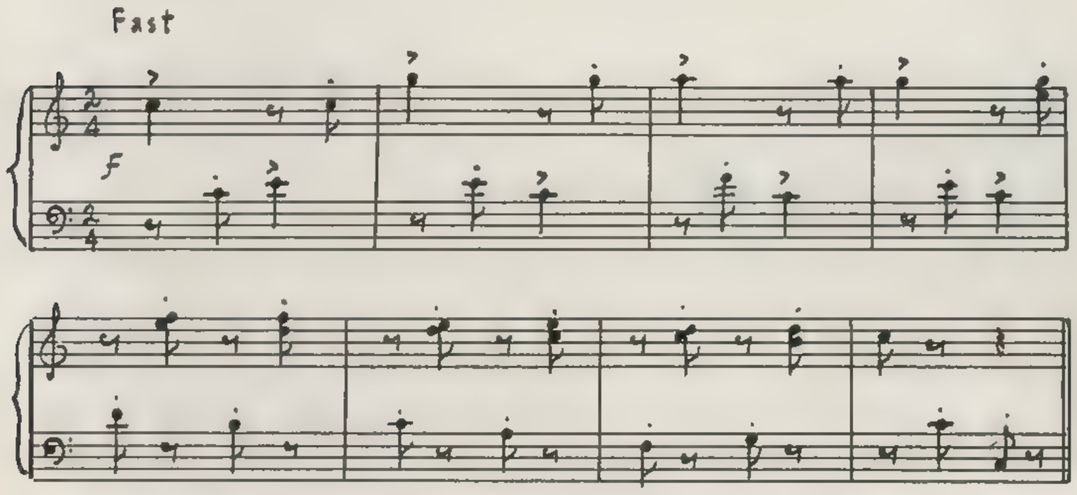
known nursery rhyme, which he knew as "Ah, Vous Dirai-je Maman?" and which we know as a way of singing the alphabet, or as "Mama See the Tiny Ducks."



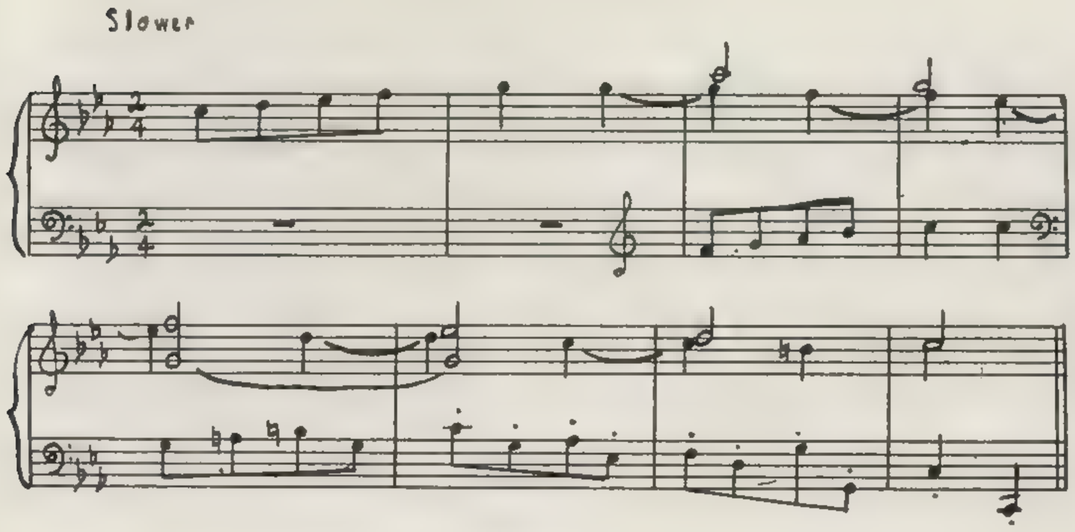
Then he makes a series of variations.
One begins:



Another:



Then another:



They are all different pieces, yet they are all in one way or another that same tune.

The jazz musician does exactly the same thing. There are infinite possible versions of "Sweet Sue," for example.

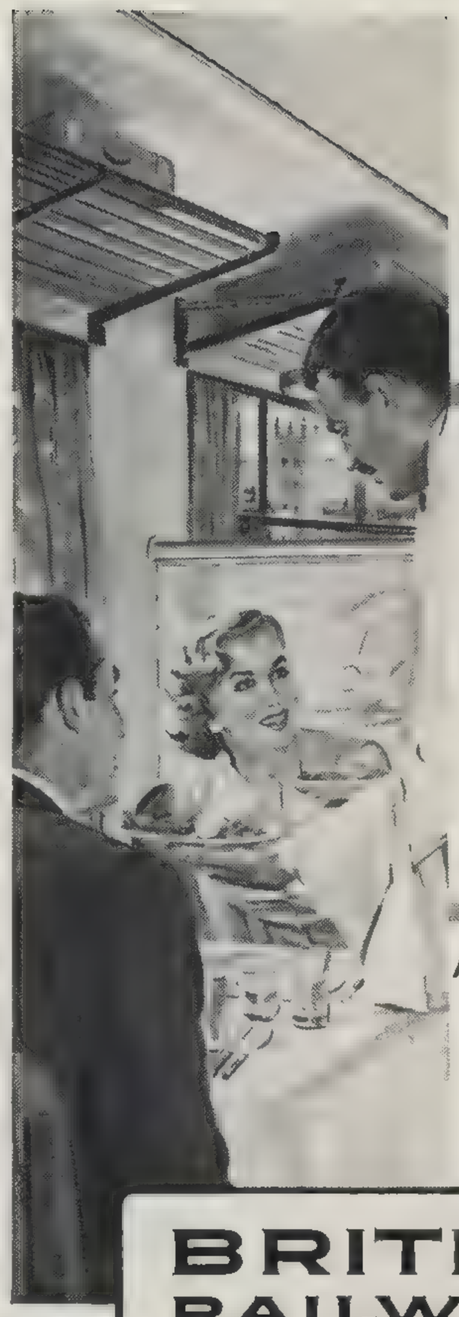
Now we come to the most exciting part of jazz, for me, at any rate: simultaneous improvisation.

This happens when two or more musicians improvise on the same tune at the same time. Neither one knows what the other is going to do, but they listen to each other, and pick up phrases from each other, and sort of talk together. What ties them together is really the chords—the harmony—of "Sweet Sue." When they play together it creates a kind of accidental counterpoint, which is the germ of what we call the "jam session."

This business of improvising together gave rise to a style called Dixieland, which is currently having a big revival. One of the most exhilarating sounds in all music is that of a Dixieland band blaring out its final chorus, all stops out, with *everyone* improvising together. Here is a Dixieland version of "Sweet Sue":

BIX BEIDERBECKE, *The Bix Beiderbecke Story, Vol. 3.*

(*Continued on page 144*)



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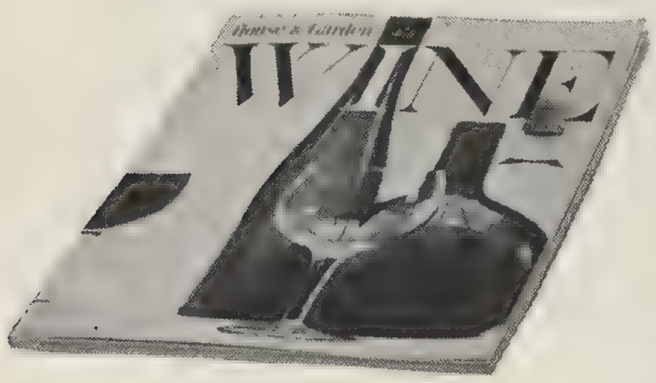
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THE WORLD OF JAZZ

(*Continued from page 143*)

7 But jazz is not all improvisation—not by a long shot. Much of it gets written down, and it is then called an arrangement. The great days of arrangements were the Thirties, when big, startling swing arrangements were the order of the day, showing off the virtuosity of the great bands like Casa Loma, Benny Goodman, Artie Shaw, the Dorseys. Jazz is hard to write down; there is no way of notating exactly those quarter-tones we talked about, nor the various smears and growls and subtle intonations. Even the rhythms can only be approximated in notation, so that much of the jazz quality is left to the instincts of the player who is reading the music. Still, it works, because those instincts are so deep and genuine.

Let's listen to a good, solid swing arrangement of a chorus of "Sweet Sue," as we might have heard it back in 1938:

BENNY GOODMAN, *This is Benny Goodman and his Quartet.*

8 Now remember: in 1938 we were all dancing; and that brings up the most important point of all. Nobody seems to dance to jazz very much any more, except for mambo-lovers—and they are limited to those who are athletic enough to do it. Can you do it? I can't. What has happened to dancing? We used to have a new dance practically every month: the Lindy Hop, the Shag, the Peabody, the Big Apple, Boogie, Susie-Q. Now we have only dances you have to take lessons to do. All over the country dance-band leaders are reporting a falling-off of weekly dance dates to almost nothing.

What does this mean? Simply that the main function of jazz has changed to pure listening. This had to happen. For one thing, the great development of the recording industry has taught us to listen in a way we never did before. But even more important: with the advent of swing and boogie-woogie and bop our interest has shifted to the music itself and to the virtuosity of its performance; that is, we are interested in what notes are being played, how well, how fast, and with what originality. You can't listen to bop intelligently and dance too, murmuring sweet nothings into your partner's ear. You have to listen as hard as you can to hear what's happening.

So in a way, jazz—through its arrangements—has begun to be a kind of chamber music—an advanced sophisticated art for listening, now full of influences of Bartok and Stravinsky, and very, very serious. Let's listen for a moment to a modern, cool, or what-have-you arrangement:

DAVE BRUBECK, *Sometimes I'm Happy.*

Whether you call that weird piece cool or crazy or whatever, the fact is that it is bordering on serious concert music. The arrangement begins to be a composition. Take away the beat, and you might not even know it's jazz at all. Why is it jazz at all? Because it is played by jazzmen, on jazz instruments; because it has its roots in the soil of jazz, not of Bach.

I think the key word to all this is the word cool. It means what it implies: jazz used to advertise itself as hot; now the heat is off. The jazz player has become a highly serious person. He may even be an intellectual. He tends to wear Ivy League clothes, have a crew-cut, or wear horn-rimmed glasses. He may have studied music at a conservatory or a university. Our jazz man plays more quietly, with greater concentration on music values, tone-quality, technique. He knows Bartok and Stravinsky, and borrows from them. He tends to avoid big, flashy endings; the music just stops when it is over.

As he has become cool, so have his listeners. They don't dance; they listen respectfully, as if to chamber music, and applaud politely at the end. At Birdland, for example, which is perhaps the jazz centre of the world, there is an audience sitting in the so-called bleachers, who do not necessarily have a drink in their hands, and who do not beat out the rhythm and carry on as we did when I was a boy. It is all rather cool, and a bit mental, considering that jazz is essentially an emotional experience.

Where does this lead us in our investigation? There are those who conclude from all this that here, in the new jazz, is the real beginning of serious American music. That at last the American composer has his own expression. Can this be? Is it possible that all the symphonic works of Aaron Copland and Roy Harris and William Schuman—and myself, for that matter—are nothing but stylized imitations of a European symphonic tradition? Sometimes, I must say, I think so. At any rate, we can be sure of one thing: that the line between serious music and jazz grows less and less clear. We have serious composers writing in the jazz idiom, and we have jazz musicians becoming serious composers. Perhaps we've stumbled on a theory.

But theory or no theory, I recently found myself writing a concert piece for jazz bands. It seemed to me a perfectly natural thing to be writing; I guess you would call it a "long-hair" composer's statement of what he feels about jazz. It is called *Prelude, Fugue, and Riffs.* [Editor's note: although recorded for Columbia with Benny Goodman as clarinet soloist and Leonard Bernstein as conductor it has not yet been released.] It is in three short continuous sections: a prelude for the brass, a fugue for the five saxes, and then riffs for everybody. In one way or another, it uses all the jazz elements we have discussed, but doesn't try any particularly daring experiments. I hope you will feel in it some of the special beauty of jazz that I felt when I wrote it; and I hope that our investigation of jazz today will help you understand a little more clearly why I think of it as a serious piece of American music.

The records used to illustrate Mr. Bernstein's notes are on the labels listed below, some on single records, others in albums.

1. LEADBELLY: "Good Mornin' Blues," in *Take This Hammer*, Vol. 1; Folkways.
2. KING OLIVER: *King Oliver Plays the Blues*; Riverside.
3. BENNY GOODMAN: *1938 Carnegie Hall Jazz Concert*; Columbia.
4. MEADE LUX LEWIS: *Boogie-Woogie*; Atlantic.
5. CHARLIE PARKER: *The Immortal Charlie Parker*; Savoy.
6. LEE KONITZ: *Lee Konitz with Warne Marsh*; Atlantic.
7. PEREZ PRADO: "Mambo #5"; Victor.
8. BESSIE SMITH: "Empty Bed Blues," in *The Bessie Smith Story*, Vol. 4; Columbia.
9. LOUIS ARMSTRONG: "Ole Miss," in *Louis Armstrong Plays W. C. Handy*; Columbia.
10. BESSIE SMITH: "Empty Bed Blues"; see No. 8.
11. LOUIS ARMSTRONG: "I Can't Give You Anything but Love," in *Armstrong Favourites*; Columbia.
12. GLENN MILLER: "Adios"; Victor.
13. CLYDE MCCOY: "Sugar Blues"; Decca.
14. TRICKY SAM: "New Black and Tan Fantasy," in *The Music of Duke Ellington*; Columbia.
15. PETE RUGOLO: "Jingle Bells Mambo," in *Adventures in Rhythm*; Columbia.
16. RED NORVO: *Trio*; Fantasy.
17. BILLIE HOLIDAY: "Fine and Mellow"; Commodore.
18. BESSIE SMITH: "Reckless Blues," in *The Bessie Smith Story*, Vol. 1; Columbia.
19. PETE RUGOLO: "King Porter Stomp," in *Adventures in Rhythm*; Columbia.
20. GUY LOMBARDO: "Sweet Sue," in *A Night at the Roosevelt*; Decca.
21. BIX BEIDERBECKE: "Sweet Sue," in *The Bix Beiderbecke Story*, Vol. 3; Columbia.
22. BENNY GOODMAN: "Sweet Sue," in *This Is Benny Goodman*; Victor.
23. DAVE BRUBECK: "Sometimes I'm Happy," in *Jazz, Red Hot and Cool*; Columbia.



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(Continued from pages 124-127)

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